EARLY BODLEIAN MUSIC

Volume I

EARLY BODLEIAN MUSIC.

SACRED & SECULAR SONGS

Together with other MS. Compositions

IN THE

BODLEIAN LIBRARY, OXFORD

Ranging from about A.D. 1185 to about A.D. 1505

With an Introduction by E. W. B. NICHOLSON, M.A., Bodley's Librarian

AND

TRANSCRIPTIONS INTO MODERN MUSICAL NOTATION

BY

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AND

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EDITED BY

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IN TWO VOLUMES.

VOL. I.—FACSIMILES

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AND

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PREFACE.

THESE two Volumes are the outcome of a design, formed by my father in the autumn of 1895, for the publication of all the secular, or rather non-liturgical music which could be found in the Bodleian Library of an earlier date than 1500. The design was to some extent modified, in consequence of the discovery of a manuscript of exceptional interest which obviously demanded separate treatment. This was MS. Canonici, misc. 213, which contains over 300 Compositions (mostly secular) by Belgian and Italian Masters of the early part of the fifteenth century. It was impracticable to print all the secular pieces contained in that manuscript, and eventually, after looking through a large number of transcriptions made by my sister and myself, my father selected fifty and published them in 1898 under the title of "Dufay and his Contemporaries." (Novello.)

In the meantime the main undertaking had not been neglected. All the manuscript music that fell within its scope (though it is impossible to assert positively that nothing has been overlooked) had been photographed and was awaiting transcription. The determination to exclude liturgical music was relaxed in the case of MS. Selden, B. 26, the whole of which is here reproduced, and also in a few other instances, notably that of the remarkable four-part composition 'Petrum cephas ecclesie' (Facsimiles x. and xi.). All these photographic facsimiles are included in the present volume, though they have not all been transcribed. Some of the compositions were found to be defective, while others proved to be of little interest or of excessive length in proportion to their musical value, and in these cases the transcriptions have been either wholly or partially omitted.

The notation of music written before 1500 differs in so many respects from that in use at the present day, and so many mistakes have been committed in the past owing to ignorance of this fact, or to imperfect acquaintance with the rules of 'mensurable music,' that transcriptions have come to be regarded with distrust unless accompanied by facsimiles by which their accuracy may be tested. In this first volume, therefore, will be found a photographic facsimile of the original manuscript from which every composition in Vol. II. has been transcribed. Our thanks are due to the Clarendon Press for the care with which the facsimiles have been executed.

Mr. E. W. B. Nicholson, Bodley's Librarian, who has throughout given us most valuable advice and assistance, especially with regard to the text, contributes to this volume an account of the various manuscripts from which the music has been taken, and in the second volume will be found a general introduction from the pen of my father.

I should add that the whole of the music was supervised and prepared for the press by my father some time before his death. The additional accidentals placed above the stave to indicate where 'musica ficta' should be applied, and the appendix of harmonised melodies, are entirely his work.

J. F. R. S.

INTRODUCTION

EXCEPT for the contents of MS. Canonici misc. 213—that wonderful fifteenth century collection of Belgian, French, and Italian music from which Sir John Stainer has already published a selection of facsimiles and transcripts—this work includes all the early secular manuscript music, written in a style of notation approximating to our own, which I have been able to find in the Bodleian.

§ 2. There is also a very small amount of secular music in an earlier style of notation to be found among our MSS., and it will be well to explain why that is not included here.

The reader who looks at the last facsimiles in the present collection will see that our modern notes are descended from spoon-shaped notes which were in use at the end of the fifteenth century. If he turns over the facsimiles backwards, he will see that this spoon-shape was rounded off from an earlier thorn-shape, and the thorn-shape modified from an earlier diamond-shape, while in the three earliest plates of all he will find that the notes are never diamond-shaped, but always oblong.

This notation by oblong notes, however, is itself a simplification of a highly elaborate system known as *neums*, or, more correctly, *pneums*, a name derived from the Greek *pneuma*, breath, adopted into Latin and used to describe sacred song—perhaps from the practice of sustaining the breath so as to prolong a syllable upon a succession of notes[1]. Until a late period of their use, neums were ordinarily written without any stave and without any pitch-signature, and it would not have been possible to transcribe with certainty the secular or semi-secular pieces in neums which Bodleian MSS. contain, unless where the melody (borrowed for liturgical purposes) could be traced in later notation. Consequently Sir John Stainer decided to omit them.

We had at first agreed that my own palaeographical investigations of the MSS. containing them, and of other Bodleian MSS. important or interesting in the history of the same notation, should still be included in this Introduction. But those investigations were gradually pushed so far that, on the one hand, they threatened to delay the appearance of the volume, and, on the other hand, they would have completely overshadowed the description of the MSS. within its professed scope. It was consequently decided that they should be detached from the Introduction, and eventually published separately, with a certain number of additional facsimiles; and this publication I hope it may be possible to effect at no very distant date.

§ 3. In the present Introduction my duty is merely to date and place the scribes' work as closely as I can, to state any special evidence bearing on these points, to give the correct reference for each piece, and to add how and when it came into the possession of the Bodleian.

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[1] *See* Ducange's "Glossarium". The final syllable of "Alleluia" came to be sustained on successions of notes (called *sequences*) so lengthy that eventually separate words (called *proses*) were composed for them.

The date at which a piece is copied may be long after the date when it was composed, and our printed modern song-books contain side by side songs of which the age differs sometimes by as many as three centuries. But where only one copy of a piece exists, and we have no other evidence as to its age, we can only assign it to such a period as best agrees with the apparent age of the musical notation and of the writing and language of any words which accompany it. And, indeed, the probability always is that, when a man who is not an antiquarian takes the trouble to write a piece down, that piece is a new one.

To get the dating as accurate as possible, in 1897 I asked Sir E. Maunde Thompson, Director and Principal Librarian of the British Museum, and formerly Keeper of its MSS., if he would look at a set of the facsimiles and at the dates I assigned to them. He was kind enough to do so, and to show them to another distinguished palaeographer, Mr. G. F. Warner, Assistant-Keeper of the MSS. Where I have given a date without comment, the dating was always my own, and Sir E. Maunde Thompson acquiesced in it: in the very rare cases where we differed I have indicated the difference, but adopted his date—as that of a man who had had far greater length and variety of palaeographical experience than my own. But it must be remembered that he had seen only the facsimiles, and not the original leaves and their surroundings; and, if good ground should ever be shown for altering any of the dates assigned, the entire responsibility for the date to be altered rests with me.

One further explanation is required as to the dating. It is rarely that a skilled dater, doing his very best to date a MS. closely, will be half-a-century wrong. As a rule, he will not be a quarter of-a-century wrong[1]. But it is very rarely indeed that the mere writing or illumination or material or binding of a MS. enables one to date it with confidence to a particular decade, not to say more closely still. Future ages will be better equipped for close dating than we are. They will have a vastly larger number of dated facsimiles for comparison, and will have minute chronological tables of the changes of shape of every written or illuminated letter: moreover, the history of mediaeval colour and design, the history of mediaeval binding, and any characteristics of the different *scriptoria* in which MSS. were produced, will all be gradually worked out. But it will still be necessary to allow a fair amount of latitude in most assignments of date. An entire nation does not alter its writing year by year or even decade by decade; a man as he grows older does not necessarily innovate on the style of writing he learnt or formed for himself in his youth; and it is possible to find dated MSS. which look an entire half-century older than they really are. Accordingly, when I date a facsimile at "about" a given year, without producing evidence for that dating, the reader must allow a considerable margin for possibilities; but I think that in most cases probability will be satisfied by allowing a margin of ten years before and ten years after.

§ 4. No. 1. The earliest known secular musical composition of British origin has been supposed to be "Sumer is icumen in", which is found in the British Museum Harley MS. 978, and can safely be put about the middle of the thirteenth century. That piece will still retain its priority as a part-song, but Sir John Stainer's series of facsimiles contains four melodies accompanied by words, and presumably composed in England, which are of earlier date; that which is reproduced in the plate before us is the earliest, and may fairly be assigned to the reign of Henry II.

The MS. in which it is found is MS. Ashmole 1285, one of the collection bequeathed in 1692 by the distinguished antiquary, Elias Ashmole, to the Ashmolean Museum at Oxford, and transferred with the rest of that collection to the Bodleian in 1860. The description of the contents of the volume fills more than three pages of the printed quarto catalogue of Ashmole's MSS. compiled by the late William Henry Black.

The MS. consists of a considerable number of different MSS. of the twelfth and thirteenth centuries bound up together, and apparently still in their original binding. The parchment leaf which had been pasted down on the inside of the first cover belongs to the first of these MSS., and on the page opposite to it is a table of contents of the entire volume, in a hand of the late thirteenth century.

[1] *I.e.*, if he dates a MS. as 'about 1270', it will, as a rule, not be either as early as 1245 or as late as 1295.

On the page at the back of the index are the words "Liber quondam fratris Hugonis de Wendouere", "Formerly the book of brother Hugh of Wendover", in a hand of the late thirteenth or very early fourteenth century. Mr. Black has also pointed out that on f. 166v, at the end of one of the MSS. bound up in the volume, are the words "lib*er* eccles*ie* S*ancte* mar*ie* de Suwerke", but I cannot agree with him that these are "by the same hand as the index"; they are, however, not later than the second half of the thirteenth century. It was natural to suppose that the volume had belonged to a brother of the Augustinian priory church of St. Mary Overie named Hugh of Wendover. Black, indeed, says that Hugh of Wendover "had been a member" of that priory, but he gives no evidence for the statement. However, in Dugdale's *Monasticon*, vi., pt. i., p. 170, it is said that the Cottonian MS. Faustina A. VIII, in the British Museum, contains at f. 50b a "list of the prior, officers, and monks" of St. Mary Overie in 1298, and at f. 49 a "List of the Convent and its Officers" in 1303. And from extracts kindly sent me by Mr. E. J. L. Scott, Keeper of the MSS. at the British Museum, I find that on May 1, 1298, Hugo de Wendouere appears second on the list as *coquinarius*, "kitchener"—*i.e.*, superintendent of the kitchen—that on the day of St. Juliana, the virgin, 1302 (a dating apparently equivalent to February 16, 1303, of our reckoning), he appears as *In Infirm*[*aria*], "in the infirmary", and that on May 1, 1304, he is on the list of *Infirmi*. In this last case his name is erased, so that probably he died before the next list was made out. As an Augustinian canon or lay brother might not, I imagine, have private property, I presume that this volume passed into the possession of St. Mary's, not when Hugh died, but when he entered the fraternity; and, indeed, the inscription naming that church as owner of one of the treatises is in thirteenth century writing, and not early fourteenth.

We find that as early as the reign of Stephen the advowson of the church of St. Mary at Wendover belonged to the prior of St. Mary Overie (Lipscomb, *Buckinghamshire*, ii., p. 468 *note*; *Placitorum abbreviatio*, p. 79), which would account for its enlisting brethren from Wendover[1]—where there was no religious house. The question remains in what religious house the reply to Bernard was written on the last page of which our song is jotted down, and which Hugh seems to have taken with him when he went up to St. Mary Overie. One might guess that it was written at the Augustinian abbey of Missenden, five miles from Wendover: for that abbey held property at Wendover, and the volume contains a copy of the Augustinian rule[2]. But the reply to Bernard was more probably written in a house of Benedictine monks—whom he had censured—than in one of Augustinian canons, whom he had not. All the separate MSS. bound together in it were possibly written in this country, and some of them obviously so. The particular one which contains our song is a Latin treatise in twelfth century writing, presumably English: a blank outside page is left at the end (the treatise being manifestly incomplete) and on that, *turned upside down*, the song is written.

Now this Latin treatise is a reply to the epistle of Bernard attacking the luxury of the Cluniac monks, and speaks of the epistle as if it were a new book difficult to procure, and of its author not by name, but only as Abbat of Clairvaux. Bernard's attack was written about 1125 (Migne, *Patr. Lat.* 182, § 524), so that the original of this reply was almost certainly written before 1130. It is hardly likely even to have been *copied* after Bernard's death, in 1153; and, seeing how strong is the language addressed in it to him, we may say that the copy is quite certainly not later than 1174, the year in which he was canonized. As regards the palaeographical evidence pure and simple, there is sufficient angularity about the writing to make me suspect that the scribes (for they are more than one) wrote not far off the last-named date; it is permissible even to guess that the reason why their work was left unfinished may have been that the news of Bernard's death or canonization prohibited the further transcription of censures on him.

[1] It is, indeed, just possible that Hugh of Wendover was so called not because he was a Wendover man, but because he had filled the living of Wendover. But the presumption is that a priest appointed to Wendover would have been already an Augustinian canon, and a canon with so common a name as Hugh would be pretty sure to have had a surname already, to distinguish him from other Hughs within the same walls. And to suppose that he was called Hugh of X. before his appointment to the living, and Hugh of Wendover after his resignation of it, is not the more reasonable alternative.

[2] Let me add that the invocation "Assit principio Sancta maria meo" at head of the first treatise in the volume suits Missenden, which was dedicated to the Virgin, no less than Southwark. But it might very well have been written in a monastery *not* so dedicated.

In sending a facsimile to Sir E. Maunde Thompson, I queried the date of the song at about 1175, and was well satisfied with his reply that he could only say roughly that it seemed to him of the second half of the twelfth century.

I have now examined the writing afresh, in comparison with a much larger number of twelfth century charters than I was able to refer to on the former occasion. I have found no hand virtually identical with it, nor any which agrees with it in all the shapes of individual letters, and I do not feel at all comfortable about the dating of it; but I prefer to date it *circa* 1185. That still leaves it in the reign of Henry II.

Again, some regard must be paid to the period when the stave with pitch-signature is first found in England. My former estimate of date was biased by the belief that the stave in this song was filled in by a later hand—a belief I have long since discarded—and that it was consequently antecedent to certain twelfth century liturgical MSS. in the Bodleian in which the stave with pitch-signature is found—MSS. of which I did not then know the dates as closely as I do now.

The earliest instance I have found of the stave in this country is in a St. Alban's sacramentary, MS. Rawlinson liturg. c. 1, in which the original hand has written on f. 152 neums on staves of 3 and 4 lines drawn with a dry stilus, and with pitch-signature added. This MS. was certainly written before the anniversary (in 1179) of the translation of "Amphibalus", almost certainly also before Becket's canonization in 1173, and probably before the canonization of Edward the Confessor in 1161; but the large polychrome floriated initials prevent me from allowing that it can be much earlier than this last date.

After that comes a processional, MS. Laud misc. 4, written at St. Alban's for the joint use of that abbey and its cell of St. Mary's, Tynemouth, in which we have throughout a 4-line red stave with pitch-signatures. That MS. must have been written after 1154, because St. Margaret, the last saint in its last litany, was not put into the St. Alban's litany till 1155 (Walsingham, *Gesta abbatum*, Rolls ser. ed., I., p. 126). But "Amphibalus", Becket, and Edward the Confessor are all unknown to it.

I refrain from mentioning here other English MSS. of about the same period in which the coloured stave appears. But, as it would certainly appear first in sacred music, and as I cannot find it in sacred music till after 1154, it seems to me on this ground also safer to date our song *circa* 1185, which allows a clear margin of ten or fifteen years either way.

At the end of the first stave is some scrawling, while after and just above it is the word *bene*, written by someone to try his pen; the facsimile must be turned upside down to read it. There will then be to the right another piece of pen-trying, which *may* be *POXenen̄CaRuGa*, and that *may* mean "the Ploughland of the Prior of Oxford". For there was at Oxford a priory—St. Frideswide's—and it was Augustinian, and it may be that the imperfect treatise found its way to Oxford—where the song may have been written—and into this Augustinian priory, and that from thence Hugh of Wendover—perhaps himself an Oxford student—obtained it to present to the Augustinian priory of St. Mary Overie which he was about to enter. All of which, however, is the merest and most hazardous speculation.

As in ecclesiastical MSS. the stave was commonly in a different colour from the text, so in this it was drawn in a lighter ink (brown), though the collotype does not show the difference. The irregularity and coarseness of the beginning of the stave are due to its having been either too faintly drawn at first or accidentally rubbed away: it was redrawn by a shaky hand with a thicker pen and darker ink.

The first and second staves are of 5 lines. The third is of either 6 or 5, for the top line, which was not required for musical purposes, *may* be merely meant to carry text. But no other line of the text is ruled underneath, and in this the ruling does not go the entire length of the line, but only as far as the ruling *above* the line, which is *certainly* used to carry notes; so that I take the third stave to be of 6 lines. In the first and second staves the

second line has a *c* written against it, which means that all notes on that line are *c*'s[1]. In the body of the second stave this is superseded by an *F* on the third line, presently changed to an *F* on the second, and this *F* on the second is repeated on the third line of the last stave. A transverse line crosses the end of the last stave. The originals of this *and of all the other pieces earlier than the fifteenth century which are facsimiled* are on parchment[2].

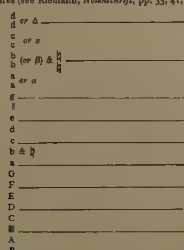
§ 5. Nos. 2, 3. MS. Rawlinson G. 22, in which these are found, was bequeathed to the Bodleian in 1755 by one of its greatest benefactors, the non-juring bishop and antiquary Dr. Richard Rawlinson.

The volume contains the text of the Psalms and various liturgical additions, and I put it in the latter half of the twelfth century. The names of some of the saints in the litany show that it was written in England. In the Bodleian catalogue it is said that "The mention of St. Benedict and the addition 'atque Gileberti' both on fol. 160, and the honour paid to St. Mary the Virgin, point to a Gilbertine Abbey such as was St. Mary's at Sempringham". As St. Gilbert, of Sempringham in Lincolnshire, who died in 1189, was devoted to the Cistercians, whereas the litany in this volume does not mention St. Bernard[3], I do not think the MS. can have been written for a Gilbertine house, and the addition of Gilbert's name above the line in one of the prayers (made not earlier than 1202, the year of his canonization) may be due to the book being in use in some Benedictine abbey near Sempringham. I suggest that it may have been written at or for Thorney Abbey, since the only English saints in its litany are Botulph, Cuthbert, Dunstan, and Ældrida. Botulf's relics were translated to Thorney in the tenth century, the abbey was called "the church of St. Mary" or "the church of St. Mary and St. Botulf", and Ældrida is *Aðeldryða*, the special saint of Ely, in the diocese of which Thorney lay. In any case it may be taken as almost certain that the volume is East Midland. The love-songs may have been added by a lay chorister (see § 10 of this Introduction). Those songs are written on a blank leaf at the beginning. Three leaves followed it which have been cut away, but two of these certainly, and probably all three, were filled with the psalter. Another leaf which has been cut away preceded it.

Since the songs were photographed I have been able to remove some incrustations which obscured parts of the writing, and the transcript of the words which will be given elsewhere may be relied on where nothing is said to the contrary.

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[1] The following is a table of early pitch-signatures (see Riemann, *Notenschrift*, pp. 35, 41, 47):—



[2] In the Bodleian catalogue, MSS. Rawlinson G. 22 and 18 are said to be on paper. This is a mere slip of the cataloguer's pen, due to "parchment" and "paper" both beginning with *pa*.

[3] Of course, if the MS. was written before Bernard's canonization in 1174, his name would *not* occur in the original hand; but we should expect to find it added later, as Gilbert's has been. It is also worth noticing that the usual Latin prayer in the litany (f. 150) for "our bishops and abbats" is altered to one for "our bishop and abbat"; the Gilbertines had only "priors" and a "master of the order", no "abbats".

I dated the pieces at "c. 1220" by the writing, and thought the English might be as old. Sir E. Maunde Thompson wrote "? so early". *Much* later the songs are not very likely to be, for the notes are still neums, whereas in "Sumer is icumen in" (of about the middle of the century) they are square-headed. Professor A. S. Napier, asked by me at what date he should put the words of the English song, said "about 1225". So I think that date is pretty sure to be within a very few years of absolute correctness, and I am certain, in any case, that the song in question is the oldest yet known in the English language.

All the staves are of 4 brown or brown-black lines. The first song has the pitch-signature ♮, *b quadratum*[1]—*i.e.*, *b* natural, against the second space in the first six staves, but in the body of the fifth and sixth it is shifted to the space above, which it also occupies in the seventh and eighth staves. The third song has the pitch-signature *c* against the second line in each stave.

§6. No. 4. Like the volume last mentioned, MS. Rawlinson G. 18, which contains this song, came in Dr. Rawlinson's bequest. Mr. Madan has catalogued it as "written chiefly in the first half of the 13th cent. in England", and our song as "2nd half of 13th cent.", and has referred the reader to *Archiv für das Studium der neueren Sprachen*, vol. lxxxvii., p. 262 (1891).

The article referred to is by Professor A. S. Napier, and gives a fully annotated transcript of the song and comparison with two previously known copies of the words (in the Bodleian MS. Digby 86 and the British Museum MS. Arundel 248). He shows that all three MSS. have mistakes, and that none of them is the source of the other two. In the catalogue of the Arundel MSS. the British Museum version is assigned to the fourteenth century, and, like the copy before us, has musical notes. MS. Digby 86, which does not give the musical notes, took fifteen months to write (f. 205^{v}) and must have been finished (all but a few added leaves) some time between November, 1272, and November, 1283[2]: the Rev. H. M. Bannister has called my attention to the strong Worcester character of a kalendar in it, and we agree in believing it to have been written in Worcester Priory.

I had put the copy before us at about 1270. Sir E. Maunde Thompson wrote "I should have thought it a trifle earlier". Consequently I substituted "About 1265", which of course allows 1260, or even 1250; but the *mode* in which the close top of the letter *a* is frequently formed in some French verses which precede makes a date so early as the last less likely.

The questions as to where and for whom this song was written down call for a short description of the volume, which will repay curiosity. It is, except for a few leaves at the end originally left blank, a Psalter with liturgical additions common at the time—namely, canticles, "Athanasian" creed, litany, and prayers—all in Latin. It is beautifully written on thin parchment, apparently by a single hand, and very gracefully ornamented: it was also meant to have a number of full-page illuminations; but, although pale green borders were outlined for them, they were never filled in. The first leaf of the Psalms being missing, it was open to argue that there was also missing a kalendar—which is commonly found at the beginning of similar books. And, strange to say, on June 6, 1899, long after this Introduction was in the printer's hands, I bought for a guinea in the sale of Sir Thomas Phillipps's MSS. a kalendar (now MS. Lat. liturg. f. 11) which I soon found to have been quite obviously part of the Rawlinson MS. which had come to us 143 years earlier.

The saints venerated point to South-East and East England, and correspondences with the kalendar and litany of Christ Church, Canterbury, found in MS. Ashmole 1525, and the litanies of St. Augustine's, Canterbury, found in MS. Barlow 32, led me to attribute it to the latter monastery. But the Rev. H. M. Bannister, from his notes of a number of Canterbury liturgical MSS. in various libraries, has satisfied me that it is not a Canterbury book, and he points out that the festival of Felix, the apostle of East Anglia, in March makes for a place N. of the Thames.

[1] Before this date the "squared *b*" had assumed very much the shape of a long-tailed *h*—whence the name *H* given to *b* natural in Germany. From this form ♮ is derived our modern sign for *all* naturals.

[2] For on f. 205^{v} the original hand gives Edward I. as reigning, and a *later* hand gives him as having reigned ten years; this close evidence of date seems to have escaped observation.

In the kalendar the scribe has ceased to enter the number of "lections" and the double feasts after March—which looks as if he had reflected that he was preparing the book not for his own community, but for some other, or for a private person. And the prayer for the *bishop* suggests, though it does not compel, the supposition that it was intended for use outside the *archi*episcopate of Canterbury. Mr. Bannister adds that the "lections" in kalendars of male monasteries never stop short at the number 9, as in this case, but constantly run to 12. That it was prepared for the use of a nunnery, or of a woman, I see no sign whatever: it certainly was not prepared for the use of an *Augustinian* nunnery—for St. Augustine of Hippo has only one feast in the kalendar, and that without any special mark of distinction.

Before very long, however, the volume passed into the possession of a woman; for on f. 102, after the litany, another thirteenth century hand has written a prayer to God to heal and enlighten the eyes of a woman, "famule tue", and to free her from an affection of the eyes, "a mac*u*lis oc*u*lor*um*". Then comes a French religious poem in another hand, and after it our song in a fourth hand, still of the thirteenth century. This last hand adds a piece of sacred music, and prayers. In these prayers the petitioner trusts[1] to be heard as God's handmaid Susanna was heard, complains that false witness has been borne against "me"[2], and prays that the heart of his servant (masculine) N. may be changed, that peace may be made between them, that N.'s wrath and indignation may be averted from "me", and that, even as God had softened the king's heart, and[3] had not killed him (N. ?), but had exalted him with honours, so N.'s heart may be softened and he may treat "me" kindly and exalt "me" with honours. This reads like the language of an abbess or prioress who had offended some great lord on whom the temporal prosperity of her nunnery largely depended. And three obits in the kalendar suggest that she may have been head of the abbey of St. Mary of Augustinian nuns at Burnham in Buckinghamshire.

Its first abbess was Margery Eston, in 1265. She was followed by Maud de Dorkcester in 1273, Joane de Bedeware in 1274, Idonea de Audeley in 1314, and Joane de Somerville in 1324—not to mention later abbesses. And in the kalendar of our MS. we have the obit of Idonia Daudele, abbess of Burnham, at April 28.

The same part of England is indicated by an obit (Dec. 14), in thirteenth century writing, of brother Radulfus del Ewelme; Ewelme being in Oxfordshire, within 20 miles of Burnham, he may have been the officiating priest[4] at Burnham Abbey. There is also an obit (Feb. 15) of Simon de Seyntion, who may have been a lay benefactor; this is of the fourteenth century.

It is practically certain that our song was written down by or for a lady, but whether she was one of the first three abbesses of Burnham is very doubtful.

The obit of a single abbess of Burnham is inconclusive. She may have been only a relative or friend of the person in whose custody the MS. was, or she may have been merely the head of an allied monastery[5]. Burnham Abbey was founded by Richard, Earl of Cornwall, brother of Henry III., and neither he nor his son Edmund who succeeded him in 1272 could apparently be the N. referred to in the MS. Not only is Ewelme some distance from Burnham, but "Seyntion" suggests the family who, in Edward III.'s reign, are found as lords of Stanton St. John (near Oxford), which is only half as far from Ewelme as from Burnham. Again, in the

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[1] But *exaudiet* is probably miscopied for *exaudiat*.

[2] The petitioner's sex can only be inferred from the reference to Susanna.

[3] But *occideres* and *sublimares* are probably miscopied for *occideret* and *sublimaret*, *i.e.*, it is *the king* who did not kill N. but exalted him.

[4] In that case he may have been an Augustinian canon of Dorchester or Missenden.

[5] MS. Tanner 10* in the Bodleian is a roll on which each of 27 monasteries has written a 'titulus', or form of prayer, for the repose of the soul of Willelmus, abbat of Thorney, who died in 1293. Almost every monastery adds a request for reciprocity. The usual phrase is 'Oramus pro vestris orate pro nostris' ('We pray for yours: pray you for ours'), but the Canterbury formula is always the incorrect Latin verse 'Jura damus vestris eadem rependite nostris' ('We give rights to yours: pay back the same to ours'), which is used by 5 Canterbury houses but no others. However, I do not suggest that they put his obit in their kalendar.

fifteenth century this MS. was owned by a master John "Thame", for there is practically no doubt about the reading of the name; and Thame is a place very much nearer to Ewelme and Stanton St. John than to Burnham. There was a John Thame living at Chinnor, a great grand-daughter of whom was baptized in 1598, who might just possibly have been this very man: and Chinnor is about 17 miles N.W. of Burnham, but much nearer to Ewelme and Stanton St. John. This master John Thame, moreover, gave the MS. to a master Thomas Lee, and the Lees are a well-known Buckinghamshire family who first appear in that county in the fifteenth century at Quarrendon and Ditton, both of which are much nearer to Ewelme, Stanton St. John, Thame, and Chinnor than they are to Burnham. There is consequently a serious possibility that the music was written in a nunnery to the N. and W. of Burnham—in one of the three Benedictine priories of St. Mary, at Little Marlow; St. Mary, St. Nicholas, and St. Edmund, at Littlemore; and St. Mary at Studley.

The song is written on a red stave of 4 lines, the second space always having the pitch-signature *b* (=*b*♭). An upright line is drawn across the stave not only at the end of the music, but also in the second and seventh staves at the end of a sentence. In the latter cases it is a rest, for the varying lengths and values of which see Riemann, *Notenschrift*, p. 230.

The piece of sacred music which follows our song is written for two voices, on separate staves. The upper stave is always of 4 red lines, to the third of which the pitch-signature *c* is prefixed. The lower stave is once (the first time) of 3 red lines only, with *F* prefixed to the first; afterwards of 4 red lines with *F* prefixed to the second. Rests are used in the music after every complete line of the metre. The first line is "Mellıſ ſtella marıſ ſtella rofa prímula."

§ 7. No. 5. MS. Tanner 169*, in which this is found, came to the Bodleian in 1736 in the very valuable bequest of bishop Thomas Tanner, the distinguished antiquarian writer. It is of the same character as the two last mentioned, but has also private prayers, numerous hymns, masses, &c.

The bulk of the volume is catalogued by Mr. Madan as "written in 1188 (?), at Chester (?)". The leaf containing our piece of music he describes as "a leaf written in the 13th cent., headed in a later hand 'Translacio sancte Elene', containing the latter part of an English alliterative poem with musical notes (*beg.* 'stod ho pere neh')". He adds "This volume clearly belonged to a monk of the Benedictine abbey of St. Werburg, at Chester".

The fragment has been edited by Professor A. S. Napier, in the *Archiv für das Studium der neueren Sprachen*, vol. lxxxviii. (1892), pp. 181-189. He has found that it is translated from a Latin metrical "prose", "De beata Maria virgine", of which the original has been published by Dreves, in *Analecta hymnica medii aevi*, viii., p. 55, from MSS.[1] none of which he supposes older than the fourteenth century. It has no connexion whatever with the translation of St. Helena[2], and the later writing at the top which suggests the contrary may be only a scribe's trial of his pen; there is similar disconnected scribbling in the same position on the back of the leaf. Professor Napier considers the writing to be of the third quarter of the thirteenth century, and regards the dialect as of the same period, and as belonging to the North-West Midland district.

That the MS. was written for the abbey of St. Werburg, at Chester (now Chester Cathedral), is practically certain from the kalendar and litany (in the latter she is the only saint "doubled"). That it was written before Easter, 1188, is practically certain from its paschal tables, and it is clear that these were written after Easter, 1187. They may be later than the kalendar and litany, which are in another hand, but both of the latter were written after 1172, as they contain St. Thomas of Canterbury, who was canonized in 1173. And, as among the abbats of St. Werburg whose obits are entered by later hands in the kalendar I find one who died in 1492, I

[1] Four Continental, one Canterbury.

[2] The "prose" was a Paschal one. Grotefend gives no feast of the *translation* of St. Helena, and she is not found in the kalendar of this MS. on any of the days which he assigns for her veneration.

have no doubt that up to that time at least it remained in the abbey, and that the leaf which contains the sacred song (although it is only a flyleaf and seems not to have belonged to the original MS.[1]) was there written.

It was very possibly written on the end-leaves of a thirteenth century gradual of St. Werburg's abbey. The back of the leaf has clearly been the exposed end-page of a book which had been left for a long time without a cover. The two other flyleaves are parts of metrical "proses", in honour of the exaltation of the Cross (by Adam of St. Victor) and of St. Oswald: they were both transcribed in the thirteenth century, and both were at some later time pasted down inside the binding which preceded the present eighteenth century one. St. Werburg's abbey is said to have been dedicated to Oswald as well; there is a vicarage of St. Oswald at Chester, to which the abbey presented and to which the Dean and Chapter still present; and the S. transept of the abbey (now St. Werburg's Cathedral) is used as the parish Church of St. Oswald. So that the local origin of these flyleaves is morally certain.

The staves are of 4 red lines, with various pitch-signatures, which sometimes change in the middle of the stave. There are abundant rests, almost always above a stop in the text.

The kalendar of this MS. is of special musical interest, because against December 16 the scribe has written "O ſapientia", the beginning of the first great Christmas anthem (to show that its singing was to be commenced on that day), and over it *staveless* neums.

§ 8. Nos. 6-8. MS. Douce 139, in which these are found, came to the Bodleian in 1834 in the splendid bequest of Francis Douce, the antiquary. Douce states that it belonged to Sir Robert Cotton, but Mr. Madan says that the tinctures on the arms on the binding are uncertain, and that consequently Douce's statement is open to question.

The contents are almost entirely English statutes and other legal matter, interspersed with items ("especially added documents", says Mr. Madan) relating to Coventry (notably its Benedictine priory), and Douce says that he had taken out some Coventry charters and given them to Mr. Sharpe of Coventry.

6 and 7 are written, by different music-hands, on front and back of the same leaf. I used to think that this and the leaf on which 8 is written were at one time the covers of the intervening portion of the MS.—that somebody wanting to bind it had taken old pieces of music for the purpose—and that the rest of the volume, at beginning and end, had been added afterwards. I am satisfied that I was wrong, and regret to have misled Professor H. Ellis Wooldridge, the latest editor of the dance-tune (*O. Eng. Popular Music*, i., p. 215) into my mistake. But from the tightness with which the volume is bound, and from the excision of leaves here and there, the facts of its make up are very difficult in places to ascertain.

In 6 an *e* at the end of the first line, and a corresponding note, have been erased. The music-hand of 8 differs from the other two, and its text-hand differs from 6; the first side of the leaf on which it is written is blank, and the leaf before that cut away.

6 is on staves of 5 brown lines, those of the upper part being signed *c* (on varying lines), and those of the lower part having the double signature *cb* for the second line and second space. Rests are common, and are not always over pauses in the text. There is also a double rest in the first stave over a stop in the text, and another such over the end of the words.

7 is on brown staves, which seem to have consisted normally of 5 lines, but the entire page has been ruled so closely that it is not always easy to distinguish the limits of a particular stave. The first has the double signature *b* (top space) and *F* (3rd line); the rest have the double signature *c* (line) and *b* (space below it) in varying positions. Rests are very common, and are often double, occasionally triple, and very often fourfold: a double transverse line follows the last note.

[1] All the parchment flyleaves are narrower than those of the rest of the MS.

8 is on brown staves of 5 or 4 lines. The second, third, or fourth line is always *c* at the beginning, while in the body of the fifth and sixth staves *b* is inserted in the space below it. Single, double, and triple rests occur—always over a rime in the text—and there is a double transverse line at the close.

§ 9. No. 9. The celebrated MS. Bodley 264, from which this is taken, came into the library between 1598 and 1605, and was probably given by Sir Thomas Bodley himself. It contains (1) the French verse Romance of Alexander and various associated romances, (2) a fragment of an English verse Alexander-romance, and (3) the French text of Marco Polo.

The song occurs in the first part, in a poem called "Le Restor du pauon," the author of which was Jehans Brisebare. At the end of the entire part are French colophons stating that the writing was finished on December 18, 1338, and the illumination (by Jehan de Grise) on April 18, 1344. Probably the music of the song was put in by the scribe and not by the illuminator, and (as it is on f. 181ᵛ and the entire part only consists of 208 leaves) we can be practically certain that the words were written near the end of 1338.

Who the scribe was we do not know. An unfinished colophon stating that "Nomen scriptoris! est Thomas plenus amoris" is no part of the original MS., but is simply some reader's imperfect recollection of a mediaeval jingle: it may have been added in the middle or end of the following century.

Where was this part of the MS. written? The text of the poems is Picard[1] in dialect, and in the scribe's own colophon we have the Picard *chi* = *ci*. The rubrics are not by the same hand as the text, and according to M. Paul Meyer offer many Anglo-Norman forms[1]. These rubrics, however, would certainly not be the rubricator's own invention, but would be copied either from a MS. in front of him or else from directions written on the margins and afterwards ploughed off. Even in the rubrics, however, one finds *chi* = *ci* (*e.g.*, ff 132ᵛ, 133), and the illuminator's own colophon has the Picard *che* = *ce*. Whether this *chi* and *che* can also be found in fourteenth century Norman, I do not know; but Littré gives them as Picard, and does not give them as Norman.

As to the ornamentation, that phenomenally incompetent writer on manuscripts, the late Dr. Waagen, "Director of the Royal Gallery of Pictures, Berlin", considers it "to bespeak decidedly an English origin", and classifies it under "English miniatures" (*Treasures of Art in Great Britain*, iii., 96).

But a careful examination has satisfied me (1) that this part of the MS. was not ornamented in the British Isles; (2) that it *was* ornamented in the same region as MSS. Douce 5, 6, a Psalter, &c., of the fourteenth century. The latter work Dr. Waagen has also classed (p. 95) among English miniatures, but Mr. Madan has rightly said that the calendar is "obviously Flemish", and that the MS. was "written in Flanders". And I have now discovered that it was produced in or for the monastery of St. Peter at Ghent, the crucial evidences being the feast of the arrival of St. Amalberga on October 27 in the kalendar (see *Acta Sanctorum*, mens. Jul. iii., 7), and her position in the litany (f. 196) immediately after the Confessors and above St. Mary Magdalene.

The name *de Grise* seemed to me so certainly derived from a place named Grise that I spent hours in searching for such a place in indexes relating to Belgium and N. France. But according to a paper by H. Van de Velde in the *Annales de la Société d'Émulation pour l'étude de l'histoire . . . . de la Flandre*, 2nd Ser. i., 127, it is one of a large group of Flemish family-names derived from the romance of Reynard the Fox. Such are De Wulf (*gryse*, "grey one" = *wulf*), De Vos, De Beir, De Bruyne, De Ram, De Gans, and others. Whether this be so or not, *de* is not the French preposition but the Flemish article, and the name means "the grey one". Sometimes we have Grise by itself: there was a Jo. Grise in the deanery of Bruges in 1330 (*Annales*, &c., 3rd Ser. v., 206). Sometimes the *de* is translated into French *le*: we have "Jehan le Grise" in a document of 1284 relating to Langhemarck (*Cartulaires de la prévôté de Saint-Martin à Ypres*, ii., 231-2). At other times it was left unchanged in French: thus in the inventory of the École Bogarde at Bruges, published by the Société d'Émulation, I find a

[1] Paul Meyer, in *Romania* xi. (1882), p. 292.

Jean de Gryse in 1447 (ii., 346), a Pierre de Gryse in 1512 (ii., 484), a Jacques de Gryse in 1534-5 (iii., 977), while in the *Annales* &c., 2nd Ser. ii., 133, in a document of 1588, I find "le grand baillif de Bruges, Iacques de Grise".

The form with "de" I have found almost exclusively at Bruges, and there is reason to believe that in the fourteenth century a celebrated scribe named Pieter de Gryse lived there. In the *Annales* &c., 3rd Ser. x., 359, C. Verschelde writes "*Pieter de Gryse's straat* est le nom primitif de la rue, qui, à la suite de transformations successives, est devenu aujourd'hui *Schrijvers straat rue des Écrivains!* Elle portait le nom de *Pieters Grysenstraete* en 1351. En 1480 nous trouvons déjà *Pieter Scriversstrate;* en 1579 *'s heer Pieter Gryse ofte*[1] *Pierscriverstrate*". He seems to think that the *Scriver* of 1480 is a corruption of the *Grysen* of 1351, but it appears much more likely that Peter was called indifferently Peter Grey and Peter the Writer. "Pierre de Gryse était très-probablement un des ancêtres des *de Gryse* que nous rencontrons à Bruges au XV[e] siècle", and, that being so, it is the less likely that his name should have been *corrupted* into Scriver by 1480.

The French dialect of Flanders was Picard, and it is to my mind certain that this part of the MS. was produced in Flanders. I believe also that it was produced at Bruges; and I suspect that it was executed by the family or firm of a well-known scribe named Pieter de Gryse. The character of some of the marginal illustrations shows that the work was not done in or for a monastery. It may have been done to English order, or as a present to England: for in 1337, the year before the writing was finished, Bruges entered into alliance with Edward III, and in both 1338 and 1339 Edward was in Belgium. Or can it have been meant for David II, King of Scotland? for in the illuminations the shield of Alexander the Great is *Or, a lion rampant gules*[2], *i.e.*, the royal Scottish shield all but the double tressure[3] flory counter-flory gules. This double tressure might have been left out because the premature death of Alexander the Great would have made it ill-omened to represent him as bearing the complete shield of the reigning King of Scotland. Admitting that possibility, we might conjecture that David II, was led to desire this romance because three of his predecessors were named Alexander. That he did commission the purchase of books we know from the Exchequer rolls of Scotland, i., 297, "Thome de Nesbit, pro libris emendis ad opus domini regis, de quibus respondebit, xxli.", while the very Chamberlain who paid that sum, namely, Reginald More, is found in another document receiving money on behalf of the King at Bruges (p. 436). That the volume should be transferred from Scotland to London would be perfectly natural, seeing that David spent eleven years as captive in England, from 1346 to 1357, "chiefly in or near London, and at Oldham, in Hampshire, varied with visits to the border or to Scotland" (*Dict. of Nat. Biography*): he might very well have given it to his keeper, Sir William Trussell, when lodged in the Tower (*Hist. documents relating to Scotland*, iii., pp. 308-9); or it might even have been sent there for the amusement of that later captive, James I of Scotland, early in the following century.

However ingenious this conjecture may seem, and even if it should be verified in the future, I wish the reader to understand that at present there is not a tittle of solid evidence for it, and that the arithmetical chances against its being true are overwhelming. If I did not say this, we might have it stated by some future writer that "strong grounds have been adduced to believe that this MS. was written for David II of Scotland", and finally we might get the definite statement, echoed perhaps within the library itself, that "This MS. was executed for David II of Scotland". I have met too many of such myths not to know how easily they are generated.

To one curious feature in the execution of this part of the book I must call attention. Before f. 20[v] the ornamentation is very slight; it then becomes so elaborate as to show that entirely fresh instructions had been given for it. From time to time, however, there are lapses to comparative bareness which suggest that those commissioned to produce it were not kept regularly supplied with as much money as they desired.

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[1] *Ofte* = "or".

[2] This, however, seems to have been a Netherlandish shield of no great rarity, for in the 1567 *Iardin d'armoiries*, printed at Ghent, it is borne by the families of Hamste, Orsiers, Schoonhoue, Vianen, and Voorde.

[3] It is doubtful whether Alexander II of Scotland, who died in 1249, bore this tressure; but his son did.

The entire volume is on parchment leaves of the exceptional size of 16¾ × 11¾ in.; in other words, parts 2 and 3 were written to the order of the owner of part 1, to be bound up with it. Part 2 is in West Midland English, and part 3 is apparently written by the same scribe; and I take both of these to have been written in the earlier half of the fifteenth century. The first *recorded* owner is Richard Wydeville, lord Rivers (father-in-law of Edward IV), who (according to a French note on the last leaf) bought it in London on the first day of 1466.

The Bodleian possesses another MS. of the "Restor du pauon" in MS. Douce 165, described by Mr. Madan as "written in the first half of the fourteenth century", but that does not give notes to the words of our song. The song is on staves of 5 red lines, the second of which is signed *c*, and the space below it *b*. There are rests, above sloping strokes in the text which indicate the end of the first half of a verse.

§ 10. Nos. 10—15. MS. e Museo 7, from which these are taken, was given in 1654 by Robert Nicolas (or Nicholas), of Queen's College, a judge. It is one of a sequence of four folio volumes so given and bearing inscriptions which show that they once belonged to the monks of Bury St. Edmund's; I think the inscription in this particular one is of the latter half of the thirteenth century.

It contains an early twelfth century copy, written in England, of Augustine's commentary on Psalms 101-150, in a binding probably of the late seventeenth century. Inside the front cover are four folio leaves of sacred music with Latin words; inside the back cover are ten folio leaves of an imperfect legal treatise written in the late thirteenth century, and eight pages of music, of which all except two of those facsimiled have only sacred Latin words.

The spaces at the beginning of the first lines of the last eight pages have been left for the illuminator to fill in, a small *d* and a small *p* being written on two of those facsimiled as a "guide-letter" to him: but the four leaves of music at the beginning have all the initials painted in[1]. Both sets of leaves, however, are of the same size, and both contain part-music; and it seems to me that they probably came out of the same book, and that the pieces facsimiled on plates 10 and 11 are as old as the others[2].

The fact that those other two contain amatory words mixed with the sacred is evidence that the book from which they came was a collection made by or for choristers of the abbey-church. We know that in the fifteenth century the singers in the Pope's private chapel were mainly lay, and in MS. Canonici misc. 213, the companion publication to the present one, we have a remarkable example of sacred and amatory songs composed by a mixed set of churchmen and laymen. Even the fact that such songs sometimes bear the name of a churchman is no proof that he was a churchman when he composed them; Dufay, for instance, with whose love-songs the Canonici MS. abounds, was a cleric later in life, but not when he entered the Pope's chapel, nor, so far as we know, during any part of the time during which he remained there, and during which the contents of that MS. seem to have been composed.

"Petrus pastor" begins with a row of 7 rests, and I observe two new features in the notation. (1) The sign for *b natural* is prefixed to other notes than *b*, to make them sharp, and the sign for *b flat* is prefixed to other notes than *b*, to make them natural: the note thus accidentalized is the first note (Mr. J. F. R. Stainer tells me) on a level with the accidental—not necessarily the next note. (2) Directs occur: I have found them apparently as early as the period 1091-1102[3] in the Bodleian MS. Canonici Bib. Lat. 61, which was written in staveless neums, probably at Monte Cassino, but, as I can show, for the use of the Benedictine nunnery of St. Mary at Zara in Dalmatia.

[1] All the blue initials (*e.g.*, the two P's in plates 10 and 11) were redecorated in the fifteenth century, and an attempt was made to retouch the faded blue ornamentation of the red initials; but that was given up after p. vii., and on pp. ix-xi. we have the fourteenth century initials unmeddled with.

[2] The facsimile of this was added later, and Sir E. Maunde Thompson has not seen it.

[3] The evidence for St. Mary's, and for the period, will be given in my introduction to the earlier MSS. Briefly, the evidence for date is that no civil authority is prayed for except the (Greek) Emperor and Prior (of the city)—no king of Dalmatia or doge of Venice.

Except one supplementary stave at foot of p. 531, all staves in the volume are red; and they seem to be uniformly of 5 lines.

§ 11. Nos. 16-19. MS. Mus. d. 143, containing these, is a mere collection of stray musical fragments of unknown history, bound up by myself. Both leaves have served as the lining to a binding, and were doubtless cut down for that purpose. The ends of most of the staves have been ploughed off, but several directs are visible. It was probably an Oxford binding of the earlier part of the seventeenth century.

§ 12. Nos. 20-25. These are on separate inlaid parchment leaves in MS. Douce 381, a volume of fragments which came in the Douce bequest in 1834. Nos. 20, 21 belong to each other, being on the same leaf—and so do Nos. 23, 24; Nos. 22, 25 each have a page of words and music on the other side of the leaf which, being illegible, is not reproduced. Whether all the four leaves, or any two of them, belonged to the same book, I am unable to say. Not one of them appears to be in the same music-hand or text-hand as any other, and one is almost entirely in black notes, whereas the rest are in white; but, as we shall see from the example of MS. Selden B. 26, these differences by no means forbid our believing that they may have been written by several hands in one book.

Different cataloguers have catalogued them as "sec. xv." and "late fourteenth century?". I should have thought they might be about 1400, but for the predominance of the white notes and their bad shape—which suggested a later date for the music. Consequently I guessed them at about 1425, and, as Sir E. Maunde Thompson did not propose any other period, I let that dating stand.

The French songs have been copied by scribes who had no proper knowledge of French. In 20, "Les eux ouert", *ouert* should have been *ouerts* or *ouers*. In 22 the opening words are given as "mon cur" in the last line of text, but in the first line as "Moū cure"—*i.e.*, "Moun cure": here *cure* should have been *cuer*, and perhaps arises from the scribe having before him the abbreviation *cu'* which might stand for either.

On p. xvi. of Vol. IV. of Mr. Madan's "Summary Catalogue of Western MSS. in the Bodleian" I have added a note on these songs in which I have placed all the folio-numbers one too high, through inadvertently following those written on the fragments, instead of the later ones written on their mounts. It should also have been stated that the second song was on the *verso* of its leaf. The correct foliation is that given in the present volume.

Directs are used, and two new features strike the eye. (1) Except in one page, all the notes, and even the heads and tails of the signatures *c*, have white centres: in that one page ("Moun cure", &c.) this is true only of a few of the notes and signatures. (2) The white notes which should have been diamond-shaped have for the most part degenerated into the shape of a thorn.

§ 13. Nos. 26-28. These are from MS. Ashmole 1393, another of the MSS. which came in the bequest of Elias Ashmole to the Ashmolean Museum in 1692 and were transferred to the Bodleian in 1860. The volume, which is fully described in the printed catalogue of the collection, is extremely composite, being made up of fragments of a number of MSS. on various subjects.

No. 26 is on the *verso* of a paper leaf of which the *recto* is blank. Nos. 27, 28 are on a parchment leaf. Nevertheless the two leaves are part of the same gathering, and of the same original MS.—MSS. of mixed parchment and paper being sometimes found in the fifteenth century.

The surroundings of these pieces give no clew to their exact date. I originally suggested about 1420, and Sir E. Maunde Thompson did not dissent; but I subsequently doubted their being so early, and on a second examination he suggested that they were written in the second quarter of the century.

No. 26 has had its edges worn away, and in the facsimile one sees some writing which is on the leaf behind it, namely a row of letters above the top stave, and a column of figures on the left-hand margin.

From here to the end of the facsimiles every stave is in brown or black ink, and, unless the contrary is stated, consists of 5 lines. In the body of the first stave of No. 26, and at the beginning of the next two, is found the rare pitch-signature which represents the highest *b flat*. No. 26 has a very few white notes, No. 27 none. Both have directs.

§ 14. No. 29. This is in MS. Lat. th. d. 1, a parchment volume (purchased for ten shillings on May 19, 1887, in a sale at Sotheby's) of Latin sermons by Nicholas Phillip, whom its cataloguer, Mr. Madan, describes as a Franciscan friar. The cipher is dated Lichfield, 1436. My knowledge of its meaning is due to Mr. J. F. R. Stainer, who points out that another Bodleian MS., MS. Hatton 62, has, on f. 61, a musical cipher and key to it—which were found by Miss Stainer in helping to search for material for the present volume. That also has *A ſcandit b. cadit*, but the continuation differs.

Mr. Madan describes the lines below the music as "notes about the Franciscan chapters", and suggests that *Cas* stands for Newcastle—which is borne out by *Noui* lower down. *Wy* and *Wygor* are abbreviations for the mediaeval Latin name of Worcester; *Can* and *Cante* for that of Cambridge; and *Eboraci* = York. In the solution of the cipher *Lennie* = Lynn, where there was a Franciscan convent.

The stave is of 4 lines. There are no directs. Probably all the notes are meant to be white.

§ 15. Nos. 30-36. MS. Ashmole 191, from which these are taken, was bequeathed by Elias Ashmole to the Ashmolean Museum in 1692 and transferred to the Bodleian in 1860. It is fully described in the printed catalogue of the Ashmole MSS., and Black there states that it consists of four separate MSS. bound up together, the fourth containing only our love-songs and an astronomical kalendar with paschal tables, &c. The songs are on paper.

The reason why I conjecture the date of the songs to be 1445 is that the chronological tables on f. 200 begin with that year. As it was not the first year of a cycle of any kind, I can only imagine that it was either the year in which the scribe was writing or the year next in front of him. But in the latter case he would have been writing in 1444, and, as that was the first year of a nineteen-year lunar cycle, I think it would have been natural for him to include it, even if he had been writing after Easter—for the calculation of which such tables were mainly used.

Time fails me for a comparison of the hands used in writing the songs, but the *q*-shape of *g* in 35 makes me believe that the text of it is not from the same hand as that of the preceding songs, and the music differs from them in being almost entirely in white notes, while *they* are almost entirely in black ones. All the pieces have directs. Such of the chronological matter as I have examined seems to me in the same writing as 31.

§ 16. Nos. 37-97. The contents of MS. Selden B. 26, from which these are taken, belonged to the great Selden, and were received by the Bodleian with the rest of the Selden collection from his executors in or about 1659. The volume contains several MSS., apparently bound together after they came into the possession of the library, and bearing figures which seem to show that they were part of a large number of unbound pieces which came in the Selden collection.

Our musical MS. comes first in the volume. It is on parchment, and consists of thirty-one leaves, numbered 3-33 (1 and 2 are binder's paper fly-leaves). The reader will find facsimiles of all of these, but the words and music on the *verso* of f. 33 are so much later than the rest that the facsimile of them comes by itself further on (No. 109 and § 21). A leaf has been cut away between No. 88 and No. 89.

Leaving out of consideration f. 33ᵛ, I find that the music appears to have been written by eleven persons, who can be distinguished by such tests as the colour of the body of the notes, the shape of the body of the notes, the length of their stems, the manner in which the loops at the top of stems are formed, the shape of the signatures,

and the shape of the directs. I indicate these eleven persons by letters of the alphabet, and the portions they wrote by the numbers of the facsimiles :—

A, 37-40; B, 41; C, 42-43; D, 44-45, 50-51, 54-top of 55, 56-58, 63, 66-69, part of 70, 72-75, 77-79, 82-83; E, 46-49, 52-53, bottom of 55, 59-62, 64-65, part of 70, 71, 76; F, 80-top of 81; G, bottom of 81, bottom of 85, 86-89; H, 84-top of 85; I, 90, 92-93; J, 91, 96-97; K, 94-95.

It will be seen that the music was mainly written by two persons—D and E, who wrote alternately; D, however, wrote half as much again as E. Sometimes their hands are seen on the same page: on 55 D finishes the old music and E writes the new, while on 70 D writes the first six staves of a piece and E the next two (continuing it to its end on 71).

The corresponding text appears to have been written by nine persons, whom I indicate by *starred* letters:—

A*, 37-40; B*, 41; C*, 42-43; D*, the unaccompanied words on 45, 46-79, the unaccompanied words on 80-81, 82-83, the unaccompanied words on 85-90 and 92-95; E*, the accompanied words on 45; F*, the accompanied words on 80 and the top of 81; G*, the accompanied words on the bottom of 81 and on 85-88; H*, 91; I*, 96-97.

It will be seen that the words were mainly written by one person, D*. He is the only one who writes them during the time when the two music-scribes D and E were working together, and it is natural to suppose him identical with one of them. As D went on writing music longer than E, this affords some slight reason for identifying *him* with D*.

In the cases where D* writes only the *un*accompanied words, it is reasonable to suppose that the accompanied words were copied by the writer of the music. If D and D* are the same person, there is an instance to the contrary in 45, where we should have the music and the *un*accompanied words by one scribe and the accompanied words by another. But there is nothing to prevent our identifying F and F* in 80 and 81 (top), or G and G* in 81 (bottom) and in 85-88. And the apparent exception in 45 would be accounted for if D* were identical not with D, but with E.

Where the MS. was written we have no evidence from itself, and, as the other pieces in the volume were not bound up with it before the reign of Charles I, and apparently not till after it came into the Bodleian[1], it is almost idle to seek it from them. But our music was almost certainly written in a monastery: this we see when we consider the number of hands concerned in producing it and the character of the words. At least eleven persons helped to write it; and, although there is no proof that they were all contemporaneous, yet the single text-writer D* was certainly contemporaneous with the eight music-writers D, E, F, G, H, I, J, K—so that these eight were probably contemporaneous with each other. Where except in a monastery or house of minstrels would so many skilled music-writers be found at one time? And a house of minstrels is absolutely excluded by the fact that there is not from beginning to end[2] of the collection one single word of love. The pieces are, indeed, purely sacred or moral with the exception of the Song of Agincourt (66), the Song of the Plow (69), and the two humorous (but in no way objectionable) pieces, 96 and 97. And the presence of such pieces as these four is amply accounted for by the fact that the book seems to have been intended mainly for Christmas waits. This I gather from the enormous preponderance of Christmas carols and songs in praise of the Virgin.

That the words were not written in the North or Midlands, but in the South, is evident from the use of *-eth* as a plural ending—*e.g.*, in 69 (last line but one), "Whan men bygȳneth to wede"; in the Midlands the *th* would have been an *n*, in the North an *s*.

[1] The binder has deliberately cut down the margins with scissors to the level of the edges of other parts of the volume. On ff. 12 and 16 he had the grace to leave parts of the texts projecting, but his conscience did not extend to the finials of illuminated initials, which he has repeatedly mutilated.

[2] Of course I do not count the addition on f. 33^v.

At the top of 88 is written *Childe*, the name of the composer: he has not been identified. Mr. J. F. R. Stainer has found that 44 is by the celebrated musician John Dunstable, a native of Dunstable in Bedfordshire, who died in 1453, and was buried at St. Stephen's Walbrook, in London. He has also called my attention to a signature "*quod*. J. D." at the bottom of f. 5 (No. 41, "I pray yow alle"), which I conjectured to indicate Dunstable's authorship; but I am told that such of his known works as are signed by him have a different form.

Mr. Stainer has furnished me with references to the *Sarum processional* (Henderson's 1882 ed.) for various antiphons; I have found a hymn in the *Sarum hymnal* (Antwerp, 1524), but, as Miss Stainer tells me, with different music; and I have added such corresponding numbers as I have been able to find in U. Chevalier's *Repertorium hymnologicum*:—

ff. 3, 3v, No. 37, *Mater ora filium:* Sarum processional, p. 172.

ff. 3v, 4, 4r, 21, Nos. 38, 39, *Sancta Maria, virgo, intercede:* Sarum processional, p. 172 (with *mater* added after *virgo*).

f. 5v, No. 42, *Ave regina celorum, ave domina angelorum, Salue:* Sarum processional, p. 130, Chevalier 23802.

ff. 11v, 12, Nos. 54, 55, *Regina celi letare, alleluya:* Sarum processional, p. 171, Chevalier 17170.

ff. 12v, 16v, 17, Nos. 56, 64, 65, *Ave regina celorum, mater regis angelorum, O Maria:* Sarum processional, p. 171, Chevalier 2072.

ff. 20v, 26v, 27, Nos. 72, 84, *Nesciens mater virgo:* Sarum processional, p. 171.

ff. 30, No. 91, *Eterne rex altissime, redemptor et fidelium, quo mors soluta:* Sarum hymnal, f. xli., Chevalier 654.

ff 30v, 31, Nos. 92, 93, *Speciosa facta es:* Sarum processional, p. 131.

ff. 31v, 32, Nos. 94, 95, *Tota pulcra es:* Sarum processional, p. 131.

The question *when* the collection was copied is so important that I must ask the reader's patience for a detailed statement of the case.

In the middle of the collection is a song of thanksgiving for Agincourt. It was composed after the entry of the French prisoners into London, which I suppose was at Henry's entry on November 23, 1415. But the King is obviously still alive, and there is no hint of his return to France (in 1417), let alone of his ultimate victory and recognition as Regent and heir to the French throne (1420), his marriage (1420), and the birth of his son (1421). Henry died in 1422.

Now on one of the flyleaves at the beginning of the volume the date "*circ:* 1440" is written in the hand of the well-known antiquary, Dr. Philip Bliss, who was Sub-Librarian of the Bodleian between 1822 and 1828. But, underneath, my predecessor, Mr. Coxe, has written in pencil "1420 *see fol.* 16, *Agincourt & the King not dead*". And I myself, after much time spent on examining the shapes of the letters, saw no reason why the collection should not have been written in 1415, and so I suggested "1415 or soon after" to Sir E. Maunde Thompson. He, however, would not admit an earlier date than about 1450-1455.

Well, these songs are mostly written in varieties of what may be called charter-hand, as apart from the kind of hand in which books had usually been written. In the fifteenth century these charter-hands were largely used for books as well, but the vast majority of the English books written in them differ from the charters in being undated—so that without the experience given by much personal work on fifteenth century charters, or the opportunity of consulting a long series of such charters chronologically arranged[1], it is very difficult to date a particular style of hand where there is no decisive internal evidence from the shapes of particular letters. And I

[1] At that time there was no chronological index to our Bodleian charters: I am having one compiled.

am bound to say that, whereas the large illuminated initials and the bracketing of the verses do consist perfectly with the middle of the fifteenth century, I cannot parallel them from dated MSS. at all *early* in the century; and that, although the stanza in the Agincourt song which amounts to a prayer for the King was almost undoubtedly written with reference to Henry V, it was *possible* to sing it of a later king—so that the argument against the song having been copied after the death of Henry V is not decisive. Only I cannot suppose that it was copied after 1455; for in that year the English lost every foot of French soil except Calais, and the singing or copying of the song would have been something very like a mockery.

It is only after the preceding paragraph had been for some years in type, and after giving it my last corrections, that I find a clew to date on f. 8^{v} (No. 48). That is a petition to St. George, as the patron saint of England, to cause those who are at discord to be brought back to concord, that the people (*plebs*) may not be clamorously laid low by the wound of death. There is no prayer for victory, no hint of foreign war: I cannot doubt that civil discord is referred to, and I cannot see anything in the state of affairs after Agincourt and *before* 1450 which would account for its language. Cade's rising in 1450 would hardly have been referred to in such terms, and, as that rising did not begin till the latter part of May and was over in the earlier half of July, it would not be introduced into a book written mainly for Christmas waits. The Duke of York's armed return from Ireland in that autumn, and the events which followed, might have justified the prayer, but the state of affairs at Christmas, 1453, seems to me to have been more likely to occasion it. If it stood by itself, without the Agincourt song, I should of course admit that it might have been written a good deal later.

Whatever is the date of the body of the MS., it seems as if upwards of a dozen pieces at the end were added, if not at a later time, at any rate by a younger generation of music-writers. The open red note is first introduced in 81 by G; the open black note in 91 by J; the character of the pieces in 96 and 97, written by J and a new text-hand, I*, is also quite different from that of the rest, and the ornamentation is very slight and poor.

I must leave to the reader detailed investigation of the notation. The stave is, at least normally, of 5 lines, and all the scribes use directs. Solid black notes are used by every writer, black ones with white centres only by I–K: solid red notes are used by scribes A–F and H, red ones with white centres only by G–I.

On ff. 28^{v}-29^{v} (G, Nos. 88-90), 30^{v}, 31 (I, Nos. 92-93), most, and perhaps all, of the open red notes are written over very faintly sketched open black ones. The shapes of the notes vary much; the tendency of the *diamond* to degenerate becomes evident very early in the book, and in the hands of scribes I and K it becomes a very distinct *thorn;* but the last four staves on f. 26^{v} (No. 84), containing *spoon*-shaped notes, are by an altogether later hand. The *hatchet*-shape assumed by ▜ and ■ in the hand of scribe I is very noticeable.

§ 17. No. 98. MS. Digby 167, from which this is taken, is one of the large collection given by Sir Kenelm Digby in 1634. It consists almost entirely of kalendarial and allied matter, and the piece facsimiled is written on the back of a rotary astronomical table. A mark over a column on f. 24 indicates that the portion of the volume to which the piece belongs was in use at least as early as (1390 + 39 =) the year 1429-30; but the text of our facsimile is in a different style from that of the kalendarial matter preceding it, and I suspect it to be later than the middle of the century.

Among the previous matter is an ecclesiastical kalendar, very meagre, but containing the feast of the *translation* of St. Andrew (May 9). This looked to me very much as if the kalendar were Scottish, but the Rev. H. M. Bannister tells me that he has found it in many English MS. kalendars of different localities.

In the first three staves | means a semibreve and || two semibreves, as Mr. J. F. R. Stainer informs me[1]. He tells me that somewhat similar signs in the addition to fol. 26^{v} of MS. Selden, B. 26, No. 84, are normal semibreve rests, meant to depend from a line, not to cross it.

[1] I wish to add my large general obligations to him for having assisted me to describe correctly such features of notation as I have called attention to.

§ 18. Nos. 99, 100. These are taken from MS. Eng. poet. e. 1, bought by me at the Joseph Mayer sale at Sotheby's, on July 19, 1887. Mr. Madan has catalogued its contents as "Seventy six songs religious and other, including some Christmas carols and drinking songs, presumably for the use of a professed minstrel, written partly in English, partly in Latin, partly in both." They were edited by Thomas Wright for the Percy Society (vol. xxiii.) in 1847, but the MS. was lost sight of and was said to have been taken away by the bookbinder to whom it was entrusted (Chappell, *Popular Music of the Olden Time*, i., p. 43 note). If so, it probably got back into Mr. Wright's possession, as Mayer was a patron of his.

The MS. is on paper, in several hands. On ff. 50ᵛ, 51 there is also a song beginning "Offe al the e*n*mys y^t^ I ca*n* fynd", preceded by a single stave of music.

The first piece has no directs, but the second has. In both, the pitch-signature *c*, which has been gradually becoming more conventionalised, is scarcely to be recognised as a letter.

§ 19. Nos. 101-104. These are from MS. Ashmole 831, another of the MSS. left by Elias Ashmole to the Ashmolean Museum in 1692 and transferred to the Bodleian in 1860. The songs are on parchment, and at the end of the volume, which is otherwise on paper and is extremely composite; some of its contents are as late as the time of Charles I.

The writing of the text is thoroughly French, the illumination is of the Flemish school, employed also in France, and originally I dated both with confidence at "about 1490". I now think it likely that the songs were written in Belgium, and not before 1496. For No. 104 is Spanish, and in that year Philip (son of the Emperor Maximilian), governor of the Netherlands, married a Spanish princess.

I believe that the initials of the illuminator were H. H. I believe they are to be seen in the centre of the flowers in the bottom margins of ff. 260 (No. 10), 261ᵛ (No. 104), and in the top flower on f. 261ᵛ.

Here, I think, we get our first examples of the stems of minims and semi-minims, when in the upper half of the stave, being placed below them instead of above them[1]. Another point to note is that the rapid writing of *F* has brought that pitch-signature down to the almost unrecognizable form of Ɔ:. Directs are still used.

§ 20. Nos. 105-108. The originals of these, MS. Mus. d. 103, form the sole contents of their volume, and are on paper; they were found by me among various stray fragments, and I had them bound together. They had been used to line the cover of a book bound by an Oxford binder in or about 1615.

Spoon-shaped notes predominate, and stems are both above and below their notes. Directs are still used.

§ 21. No. 109. This represents the last page of MS. Selden B. 26, described in § 16. The ruling of the staves is probably by the same hand which ruled the page preceding, but the writing of both words and music is obviously later. The words make it fairly certain that the collection was then in lay hands. Stems of notes point either way.

§ 22. No. 110. This is from MS. Digby 133, one of the MSS. given in 1634 by Sir Kenelm Digby. The volume is made up of a number of pieces widely differing in age. This music is written endwise on the last page of a mystery-play of St. Mary Magdalen: it is on paper. The stave is of 4 lines only. The ▬ has become almost ⟼.

In concluding this survey of the originals from which the facsimiles were taken, let me explain that everything later than the reign of Henry VII was designedly left out, and also everything which was purely sacred, unless either the words or the music had a reasonable claim to be considered of British origin. If Sir John Stainer's family, or any of his successors in the Chair of Music, can find time to cover the vast fields

[1] Mr. Stainer informs me that the stem of the *long* always pointed downwards. He adds that at the end of the thirteenth century the diamond-shaped note with tail downwards was used (at any rate by theorists) to represent a different value from that of the same note with tail upwards, though both were called *semibrevis caudata*, "tailed semibreve". As the form of the minim was the same as that of the *semibrevis sursum caudata*, "semibreve with tail upwards", he thinks this may explain why the tail of the minim was kept upwards so long.

which still await them in the Bodleian, the benefit to musical history will be immense. But it was quite impossible at present to attempt more than what has been achieved, and I am only surprised that he and they found time to achieve so much.

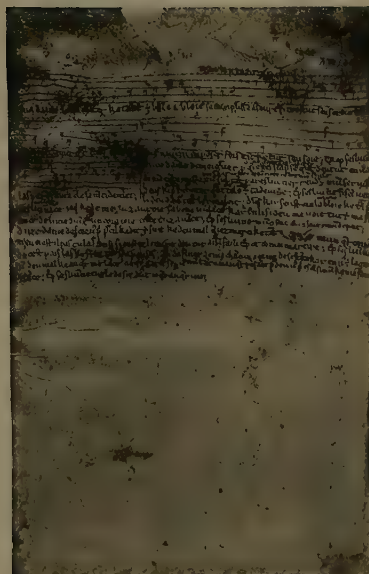
Within the limits above mentioned, every practicable effort was made to include all the available material. First, there were my own notes. Then Mr. C. L. Stainer searched the indexes of our catalogues of MSS. under such heads as were at all likely. Lastly, Miss Stainer, with such aid as I was able to give her, examined almost all the possible MSS. which had not been adequately catalogued.

But, until the long-prayed-for benefactor appears, and enables us to fully describe and fully index all our MSS., it is impossible to be sure that nothing has escaped us. Nay, we may even find some parchment leaf of old English song-music used as the cover or flyleaf of a printed book. If the material existing in the Bodleian should eventually be found to exceed in any appreciable degree what has been here published, no one, I am sure, would be more pleased than those who have endeavoured to collect it.

E. W. B. NICHOLSON.

INDEX TO THE INTRODUCTION

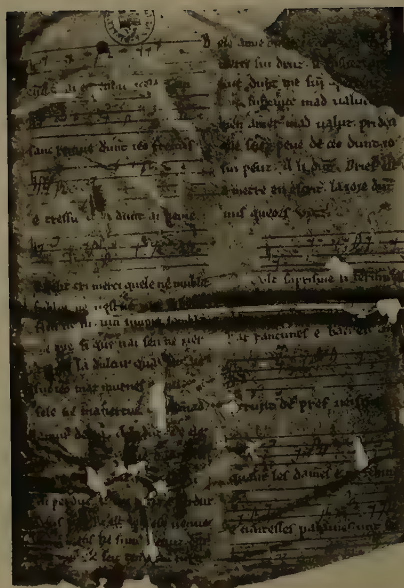
FACSIMILES.



No. I. MS. ASHMOLE 1285, f. 235v.

FRENCH SONG.

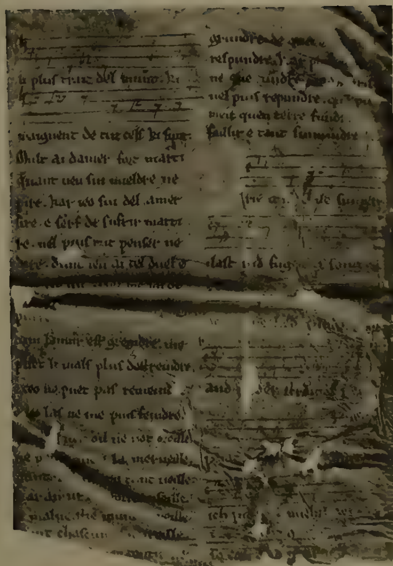
Apparently written in England. Date, about 1185. (Vol. II., p. 1.)



No. II. MS. RAWLINSON G. 22, f. 1.

FRENCH SONGS.

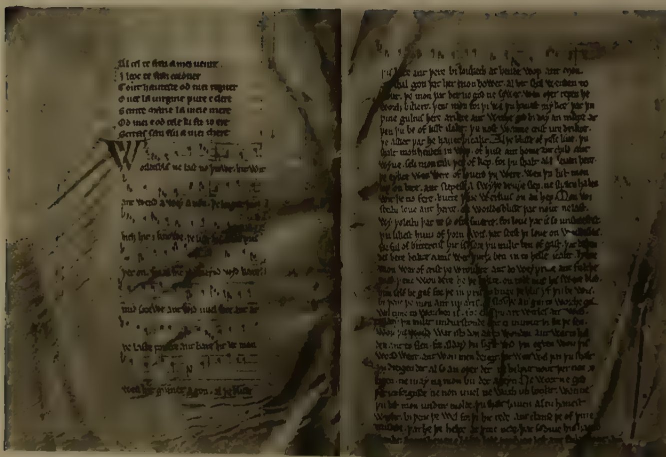
Written in England. Date, about 1225. (*Vol. II., p. 3.*)



No. III. MS. RAWLINSON G. 22, f. 1^v.

FRENCH AND ENGLISH SONGS.

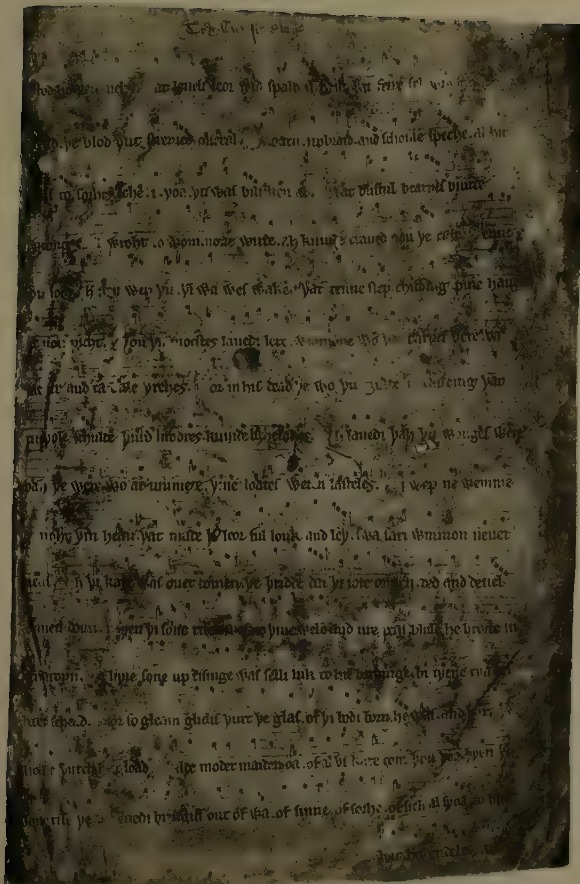
Date, about 1225. (Vol. II., p. 5.)



No. IV. MS. RAWLINSON G. 18, f. 105v, 106r.

ENGLISH SACRED SONG.

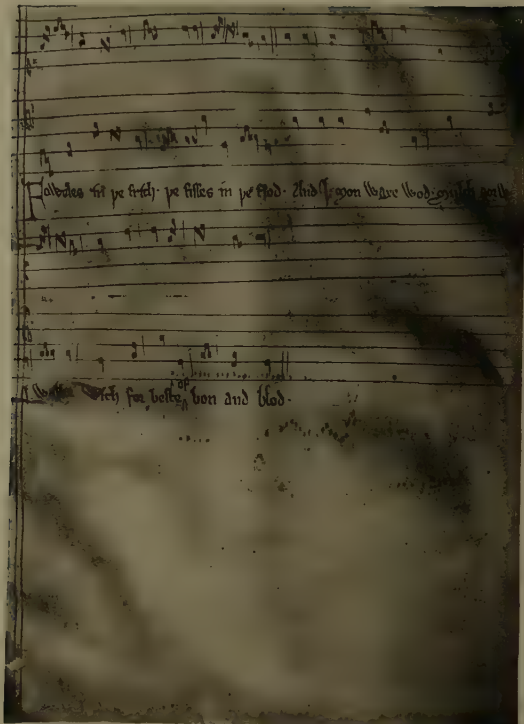
Date, about 1265. (Vol. II., p. 5.)



No. V. MS. TANNER 169*, p. 175.

END OF ENGLISH SACRED SONG.

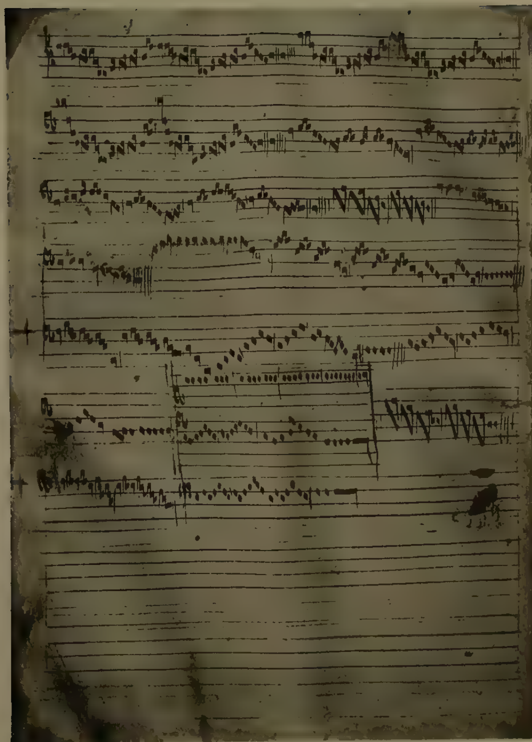
Date, about 1270. (Vol. II., p. 8.)



No. VI MS. DOUCE 139, f. 5.

TWO-PART ENGLISH SONG.

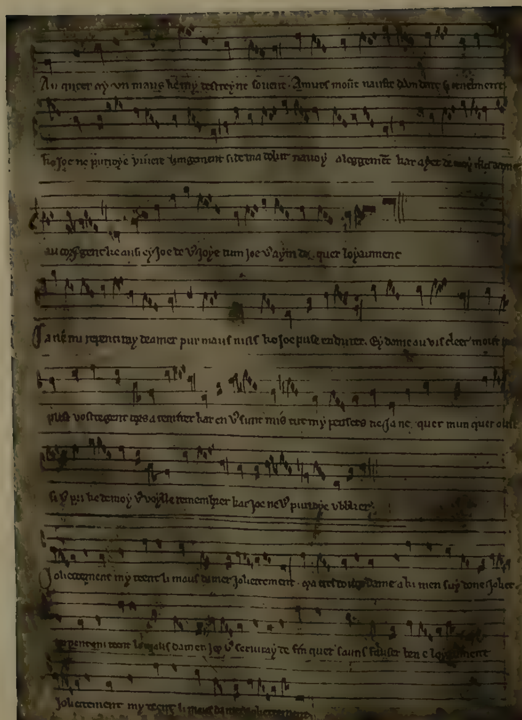
Date, about 1270. (Vol. II., p. 10.)



No. VII. MS. DOUCE 139, f. 5v.

DANCE-TUNE.

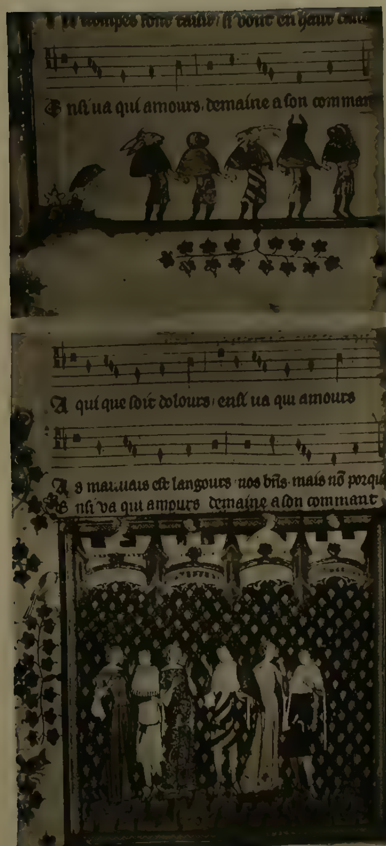
Written in England. Date, about 1270. (Vol. II., p. 11.)



No. VIII. MS. DOUCE 139, f. 179v.

FRENCH SONGS.

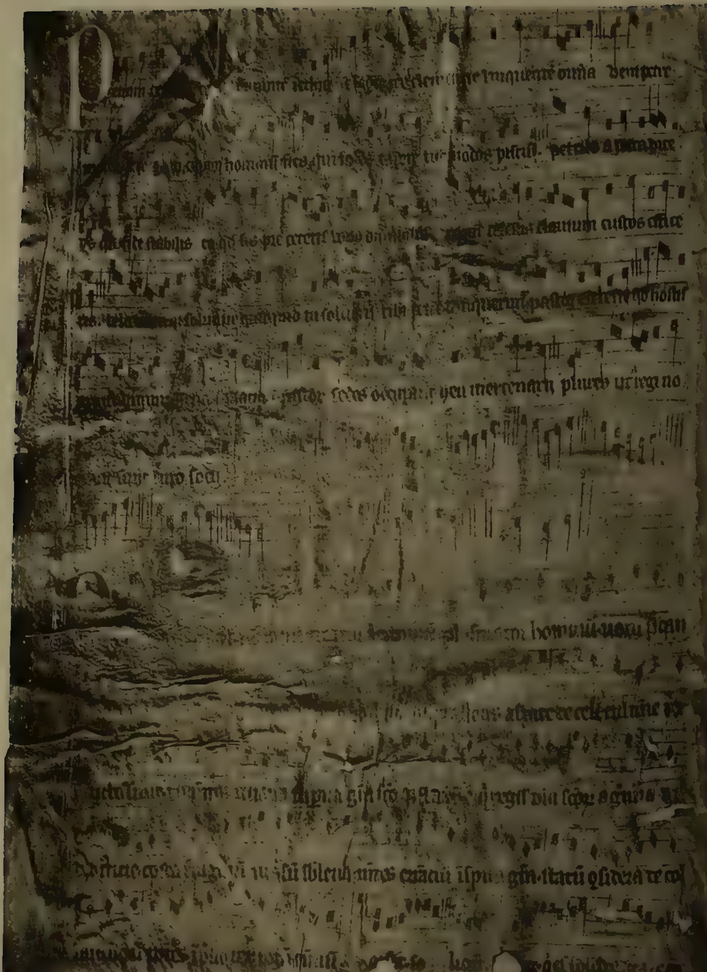
Written in England. Date, about 1270. (Vol. II., p. 13.)



No. IX. *MS. BODLEY* 264, *f.* 181ᵛ. (*Bottom of col.* 1 *and top of col.* 2.)

SONG IN A FRENCH EPIC POEM.

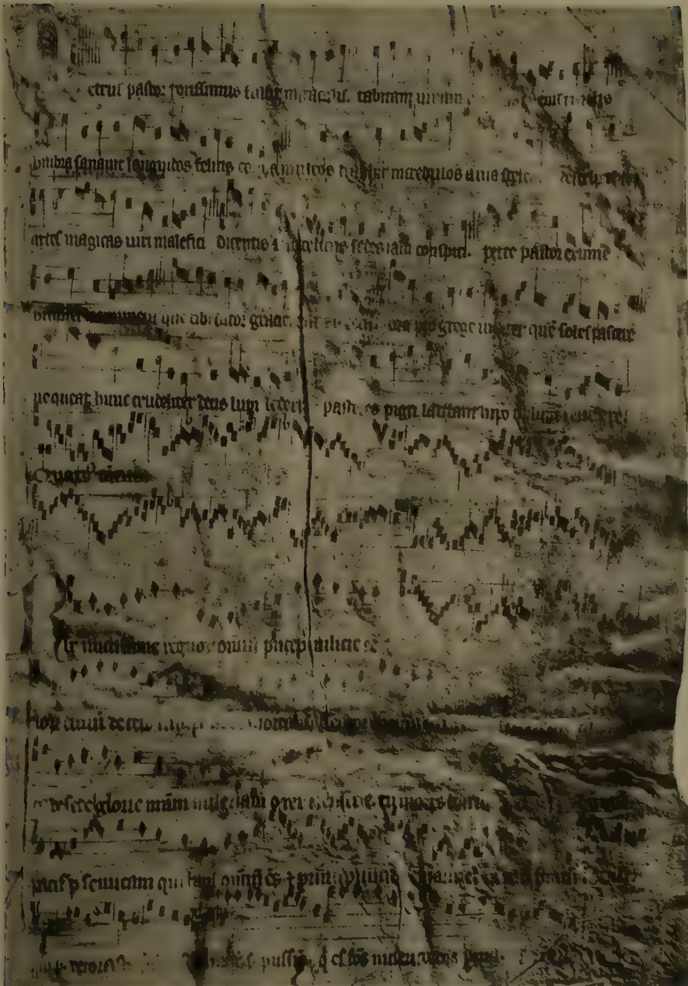
Copied in 1338. (*At Bruges?*) (*Vol. II., p.* 23.)



No. X. MS. E MUS. 7, p. vi.

LATIN SACRED PIECES.

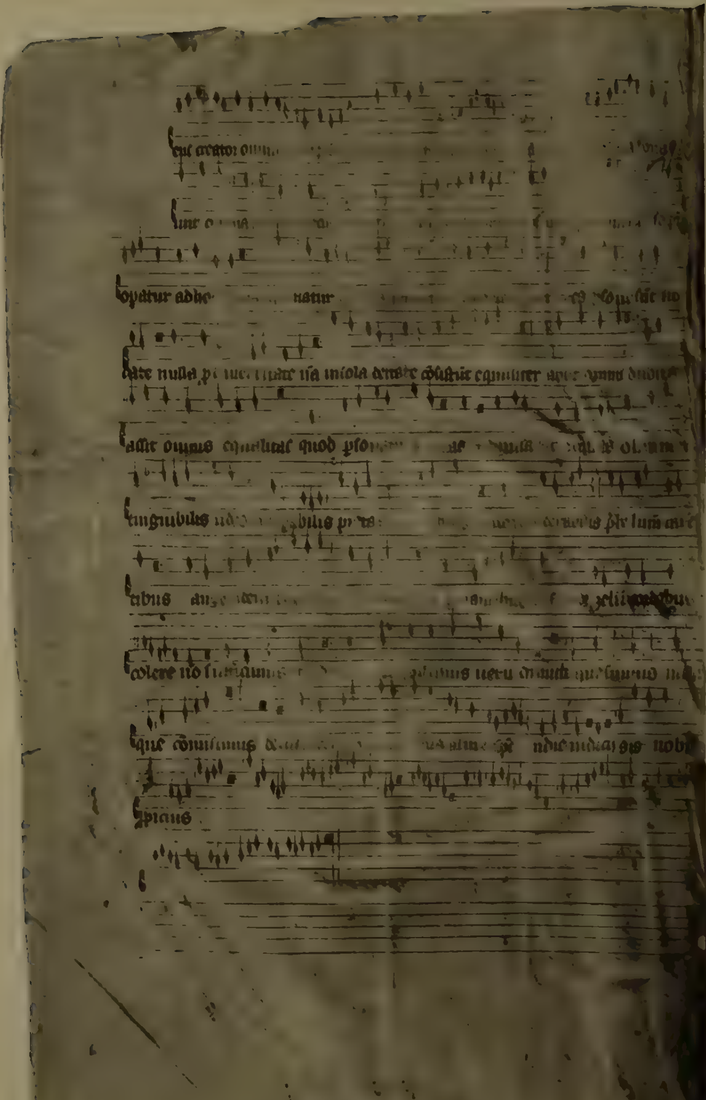
Written at Bury St. Edmunds? Date, about 1375? (Vol. II., p. 24.)



No. XI. MS. E MUS. 7, p. vii.

LATIN SACRED PIECES.

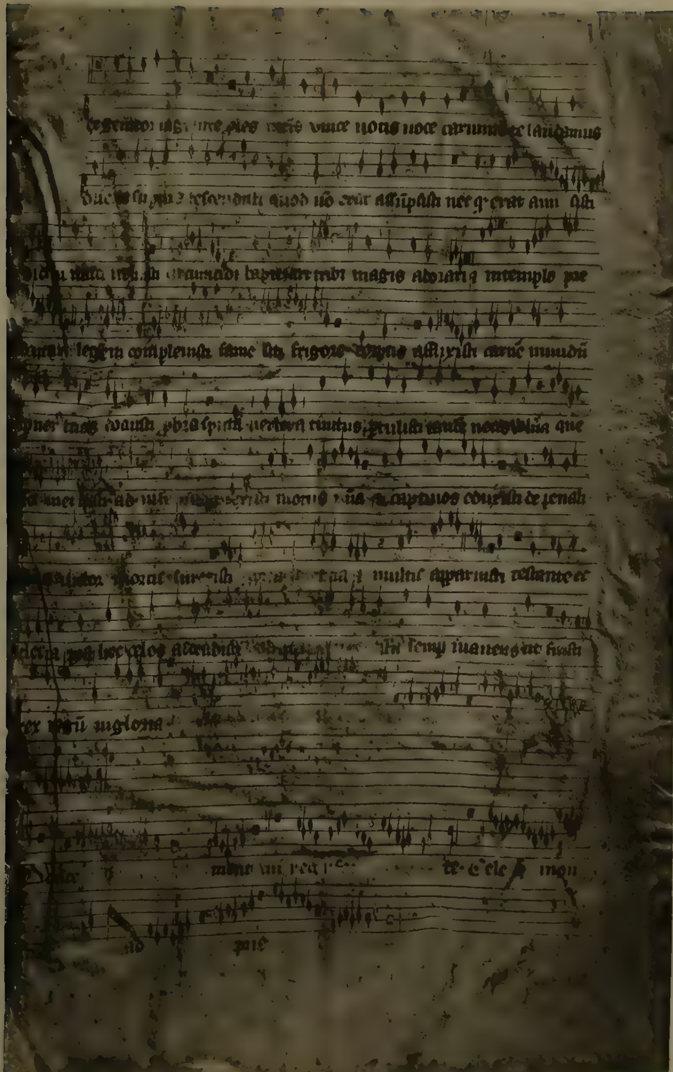
Written at Bury St. Edmunds? Date, about 1375? (Vol. II., p. 24.)



No. XII [illegible]

LATIN HYMN.

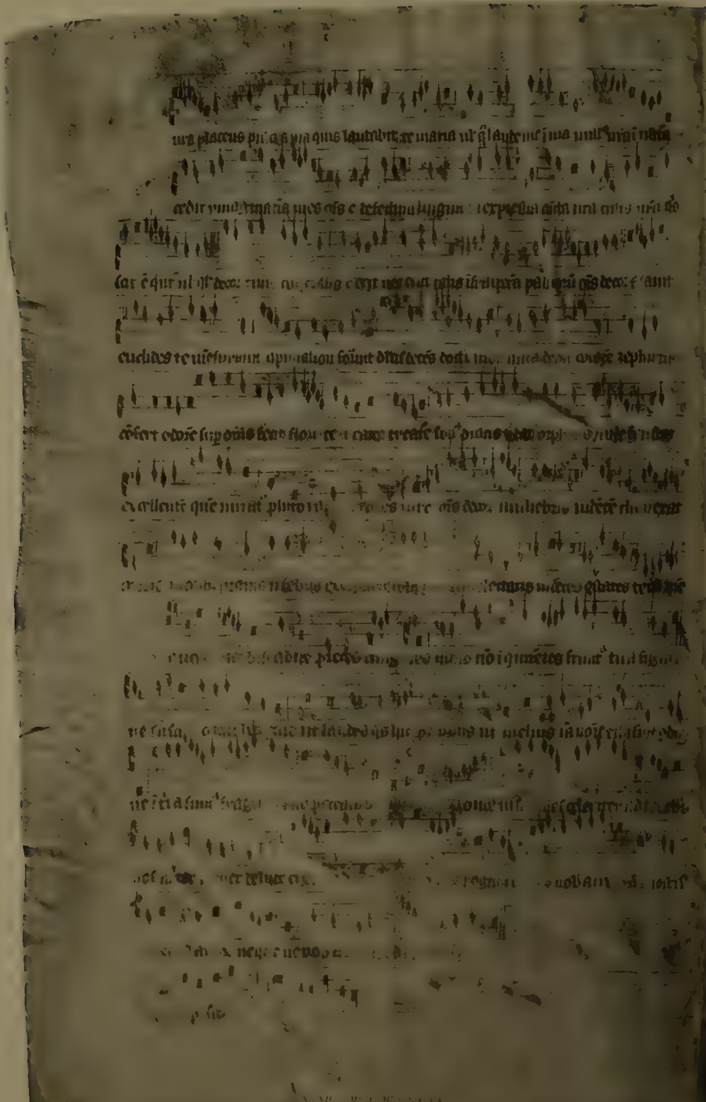
Written at Bury St. Edmunds? Date, about 1374? (Vol. II, p. 30.)



No. XIII. MS. E MUS. 7, p. 533.

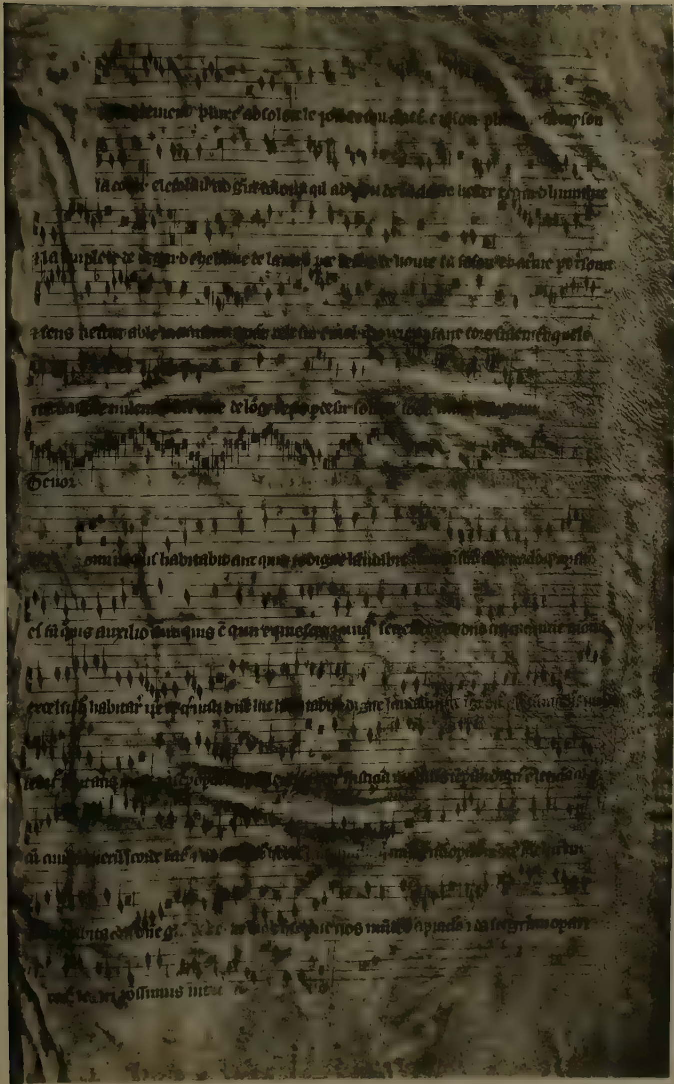
LATIN HYMN followed by FRENCH LOVE-SONG.

Written at Bury St. Edmunds? Date, about 1375? (Vol. II., p. 32.)



LATIN SACRED POEMS

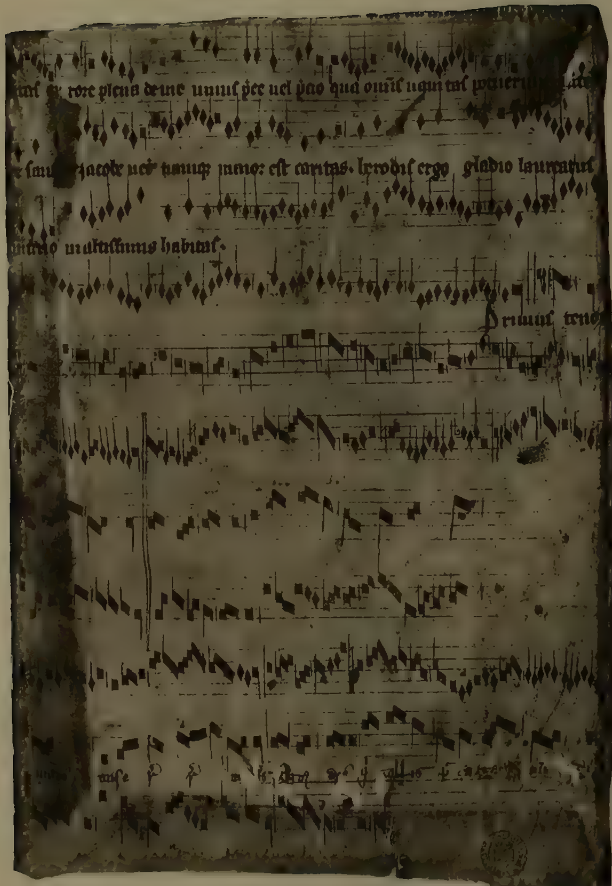
Written at Bury St. Edmunds? Date, about 1375? (Vol. II., p. 38.)



No. XV. MS. E MUS 7, p 535.

FRENCH LOVE-SONG followed by LATIN LITURGICAL PIECE.

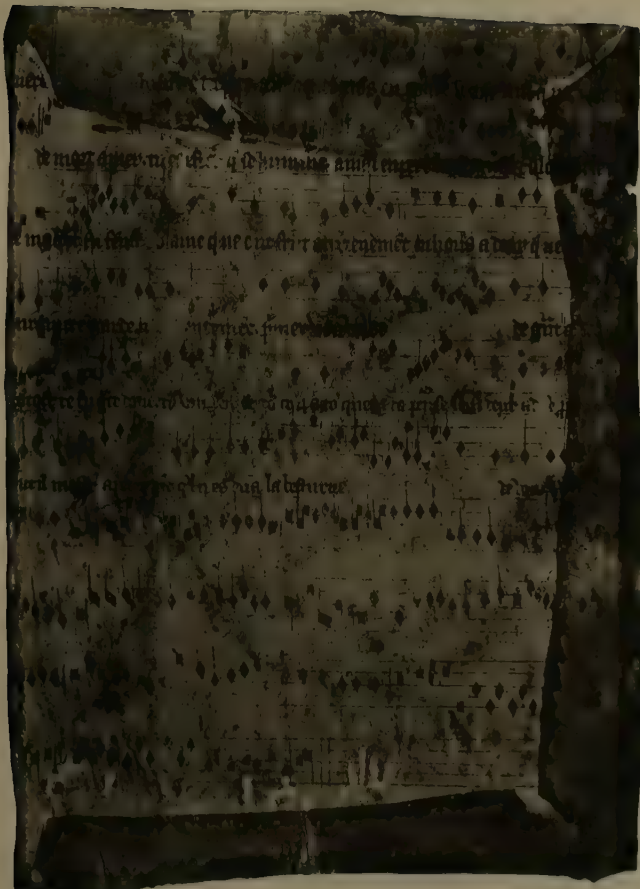
Written at Bury St. Edmunds? Date, about 1375? (Vol. II., p. 32.)



No. XVI. MS. MUS. d. 143, f. 1.

IMPERFECT LATIN HYMN TO ST. JAMES followed by AGNUS DEI (in Three Parts).

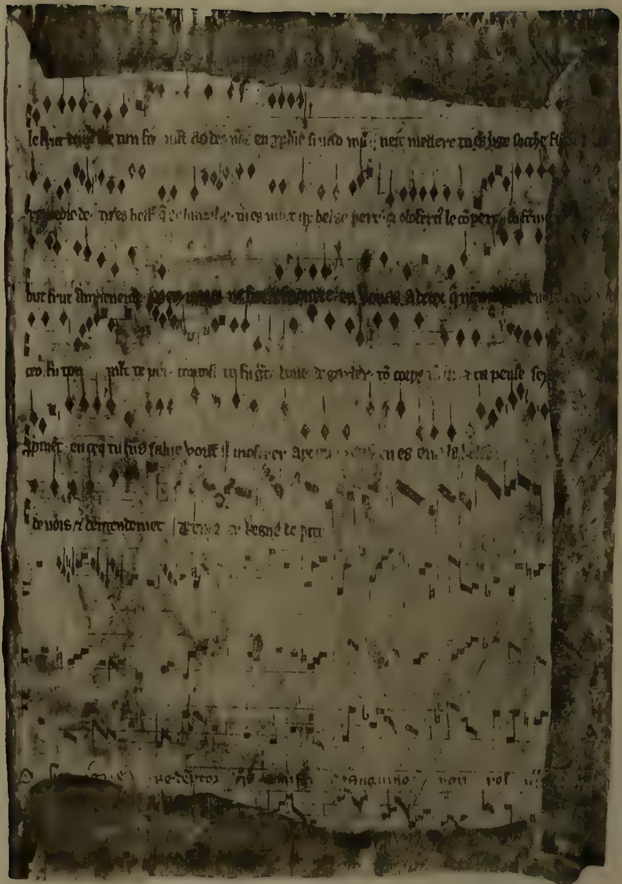
Date, about 1380. (Vol. II., p. 44.)



No. XVII. MS. MUS. d. 143, f. 1v

IMPERFECT FOUR-PART FRENCH HYMN TO THE VIRGIN ("REGNE DE PITE").

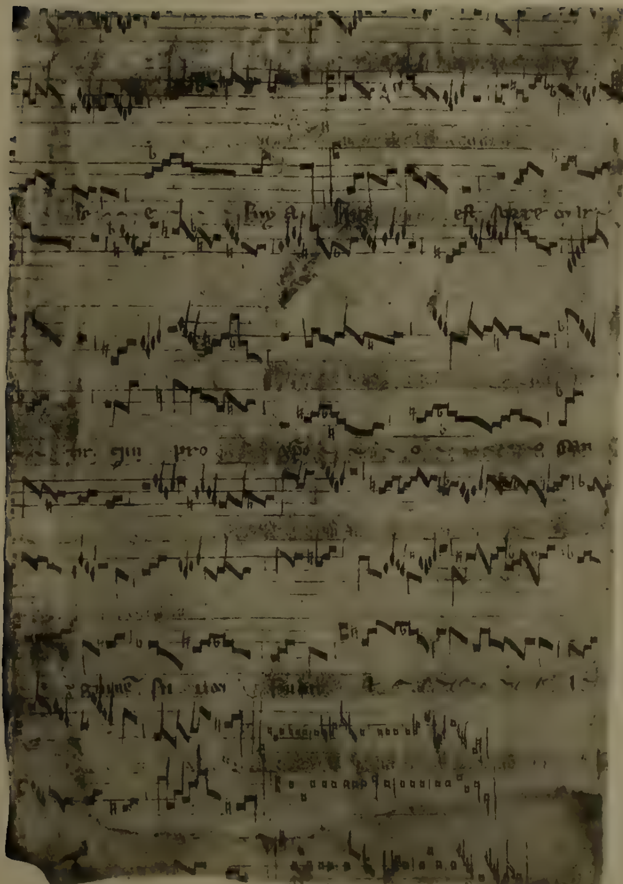
Date, about 1380. (Vol. II., p. 47.)



No. XVIII. MS MUS. d. 143, f. 2.

CONTINUATION OF "REGNE DE PITE" followed by "O BENIGNE REDEMPTOR" (in Three Parts).

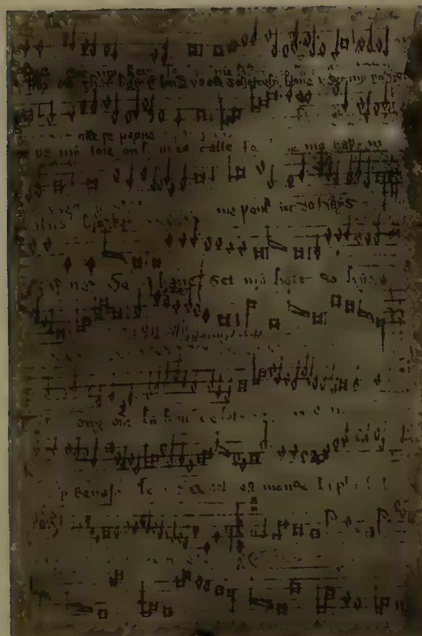
Date, about 1380. (Vol. II., pp. 47, 49.)



No. XIX. MS. MUS. d. 143, f. 2v

"ALLELUYA HIC EST VERE MARTIR." *In Three Parts.* (*Over erased text.*)

Date, about 1380. (*Vol. II., p.* 50.)

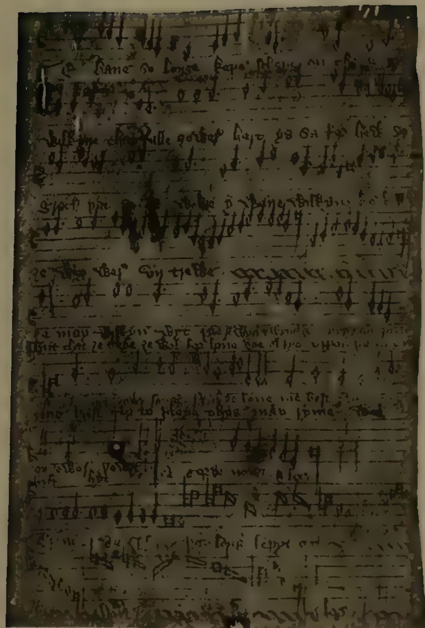


No. XX. MS DOUCE 381, f. 20.

TWO-PART ENGLISH SONG, "I HAFE SET MY HERT SO HYE."

FRENCH TWO-PART SONG, "LES EUX OUERT."

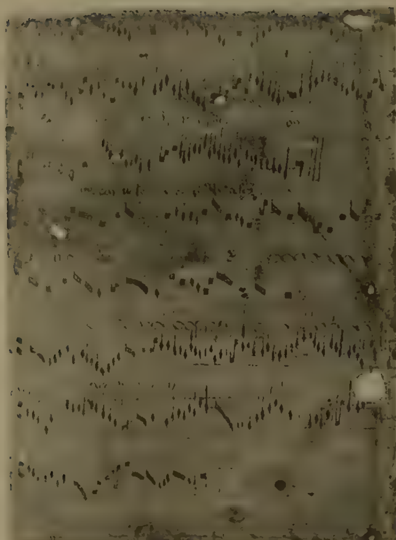
Date, about 1425? (Vol. II., pp. 51, 52.)



No. XXI. MS. DOUCE 381, f. 20v.

TWO-PART ENGLISH SONG, "IC HAUE SO LONGE KEPE SCHEPE."

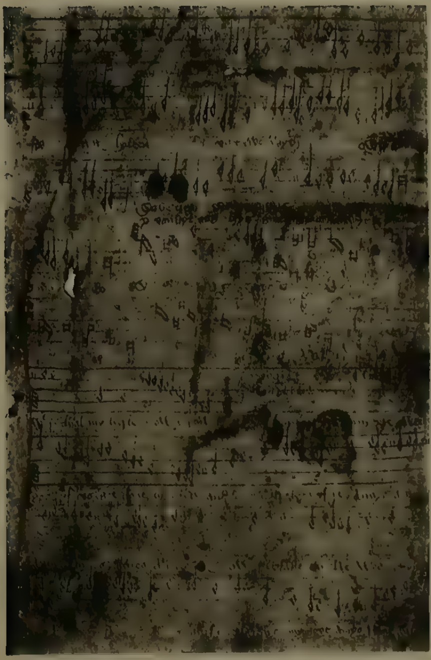
Date, about 1425? (Vol. II., p. 54.)



No. XXII. MS. DOUCE 381, *f.* 21.

THREE-PART FRENCH SONG, "MON CUR."

Date, about 1425? (Vol. II., p. 56.)

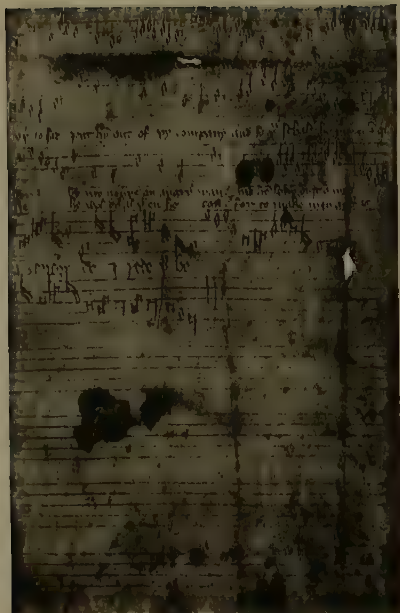


No. XXIII MS. DOUCE 381, f. 22.

TWO-PART ENGLISH SONG, "MY CARES COMEN EUER ANEW."

IMPERFECT (TWO-PART ?) ENGLISH SONG, "W^T^ RYTH AL MY HERTE NOW" ("ANNYS").

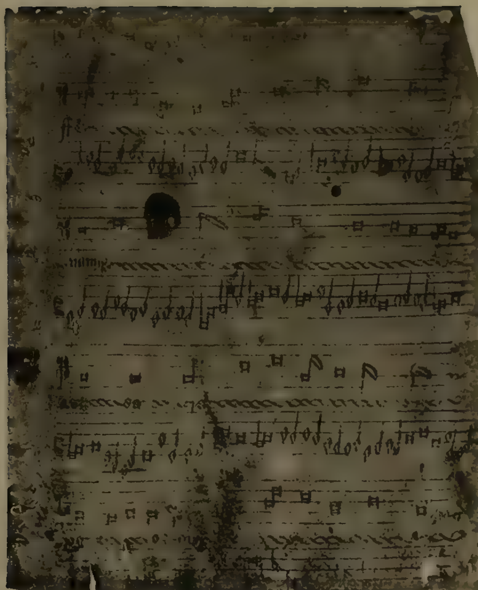
Date, about 1425 ? (Vol. II., p. 58.)



No. XXIV. MS. DOUCE 381, f. 22r.

TWO-PART ENGLISH SONG, "I REDE YOU BE."
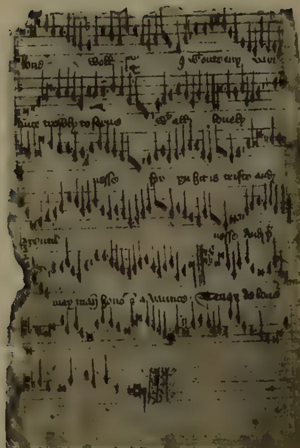
Date, about 1425? (Vol. II., p. 59.)



No. XXV. MS. DOUCE 381, f. 23.

IMPERFECT TWO-PART LATIN RESPOND, "FELIX NAMQUE."

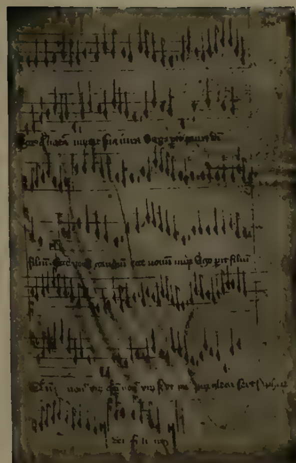
Date, about 1425? (Vol. II., p. 60.)



No. XXVI. MS ASHMOLE 1393, f. 68v.

TWO-PART ENGLISH SONG, "LOUE WOLL I."

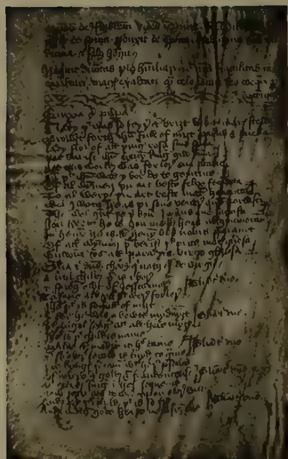
Date, 2nd Quarter of 15th Cent.? (*Vol. II., p. 61.*)



No. XXVII. MS. ASHMOLE 1393, f. 69.

TWO-PART LATIN CAROL, "ECCE QUOD NATURA MUTAT SUA IURA."

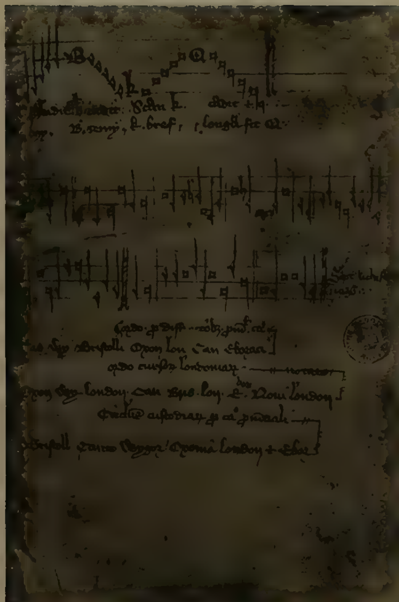
Date, 2nd Quarter of 15th Cent.? (Vol. II., p. 63.)



No. XXVIII. MS. ASHMOLE 1393, f. 69v

REMAINING WORDS OF "ECCE QUOD NATURA,"
WORDS OF ENGLISH AND LATIN CAROLS
"ENIXA EST PUERPERA—A LADY THAT WAS SO FEYRE,"
AND
"GLORIA TIBI DOMINE—A LITIL CHILDE THER IS IBORE."

Date, 2nd Quarter of 15th Cent.? (Vol. II., p. 65.)

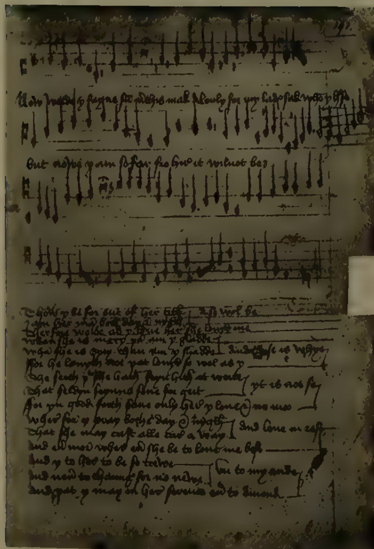


No. XXIX. MS. LAT. TH. d. 1, f. 90

KEY TO MUSICAL CIPHER, FOLLOWED BY THE CIPHER ITSELF

(*"Liber fratris Nicholai Phillip de custodia Cantebrigie et conuentus Lennie"*).

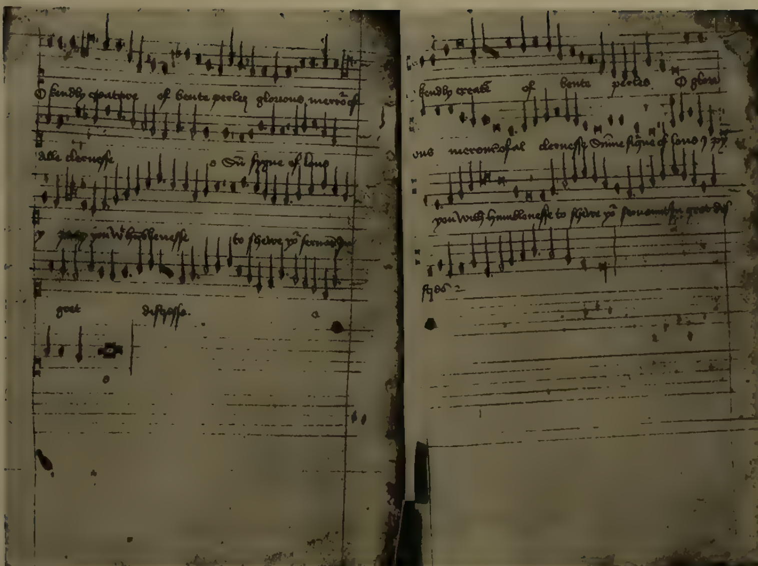
Written at Lichfield. Date, 1436. (Vol. II., p. 65.)



No. XXX. MS. ASHMOLE 191, f. 191.

TWO-PART ENGLISH LOVE-SONG, "NOW WOLDE Y FAYNE."

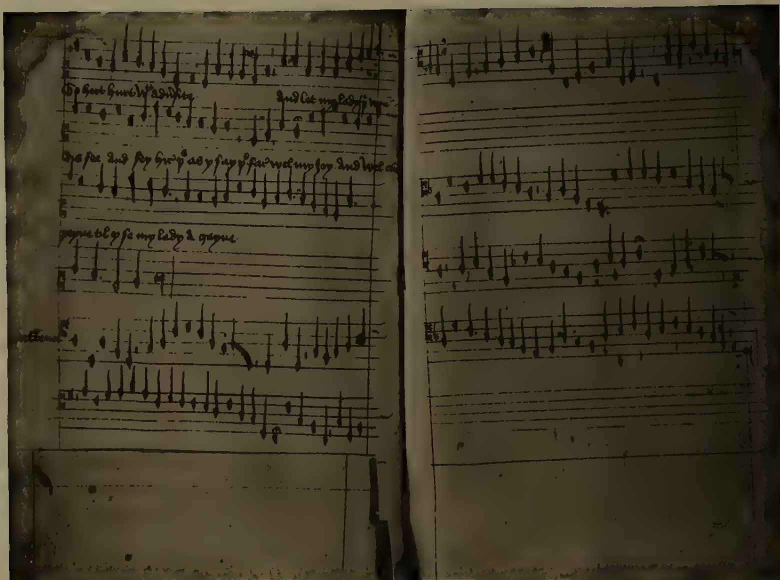
Date, 1445? (Vol. II., p. 66.)



No. XXXI MS. ASHMOLE 191, ff. 191v, 192.

TWO-PART ENGLISH LOVE-SONG, "O KENDLY CREATURE."

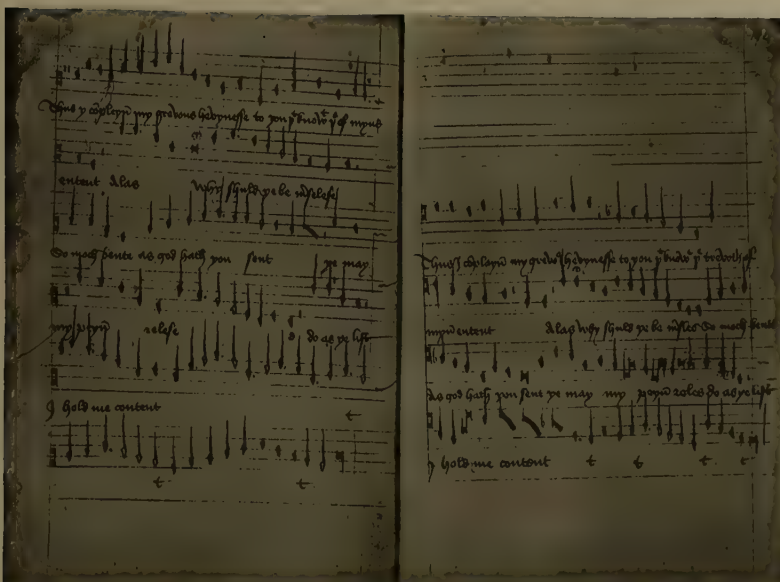
Date, 1445? (Vol. II., p. 67.)



No. XXXII MS ASHMOLE 191, ff. 192ᵛ, 193.

THREE-PART ENGLISH LOVE-SONG, "GO HERT."

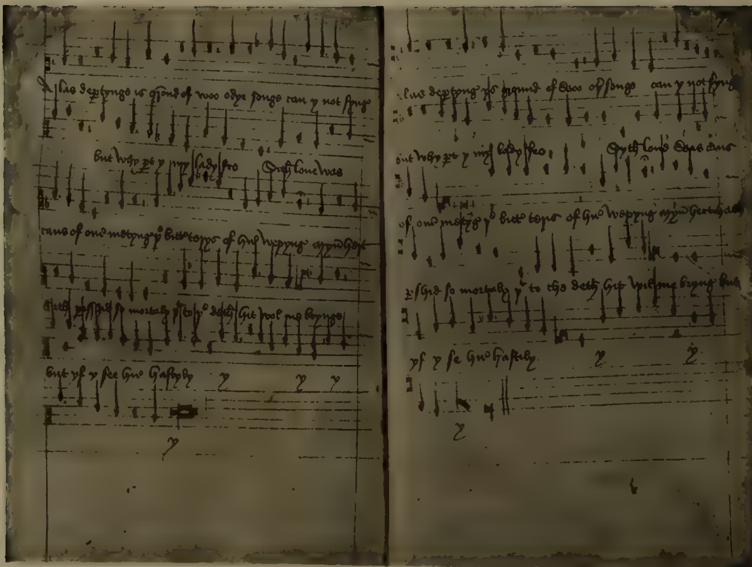
Date, 1445? (Vol. II., p. 68.)



No. XXXIII. MS. ASHMOLE 191, ff. 193ᵛ, 194.

TWO-PART ENGLISH LOVE-SONG, "THUS Y COMPLEYNE."

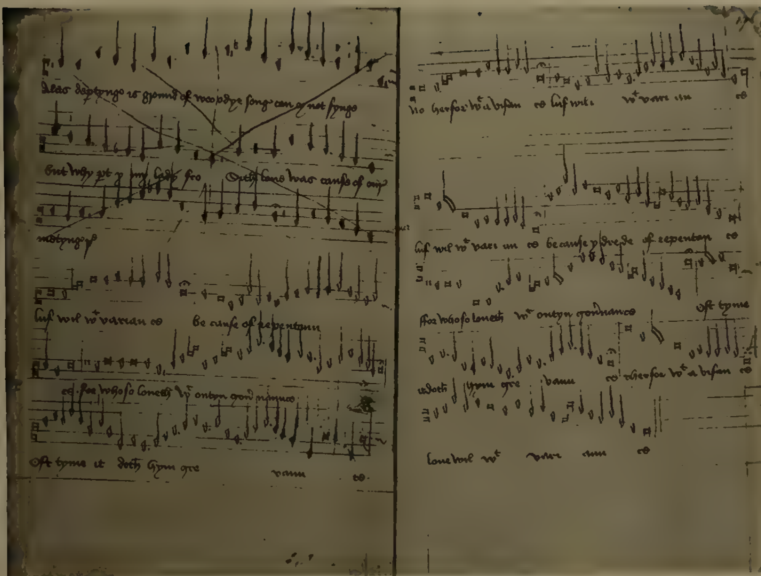
Date, 1445? (Vol. II., p. 70.)



No. XXXIV. MS. ASHMOLE 191, ff. 194v, 195.

TWO-PART ENGLISH LOVE-SONG, "ALAS, DEPARTYNGE."

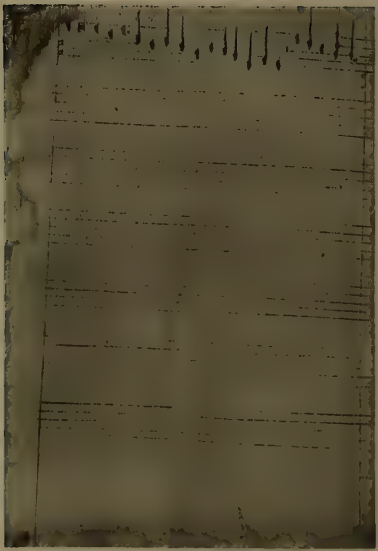
Date, 1445? (Vol. II., p. 72.)



No. XXXV. MS. ASHMOLE 191, ff. 195v, 196

TWO-PART ENGLISH LOVE-SONG, "LUF WIL WT VARIANCE."
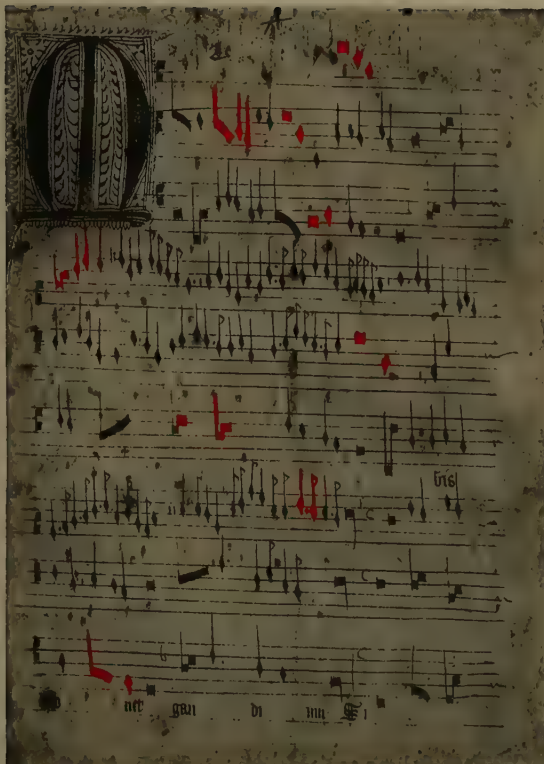
Date, 1445? (Vol. II., p. 73.)



No. XXXVI. MS. ASHMOLE 191, f. 196v.

BEGINNING OF A TWO-PART ENGLISH SONG?

Date, 1445?
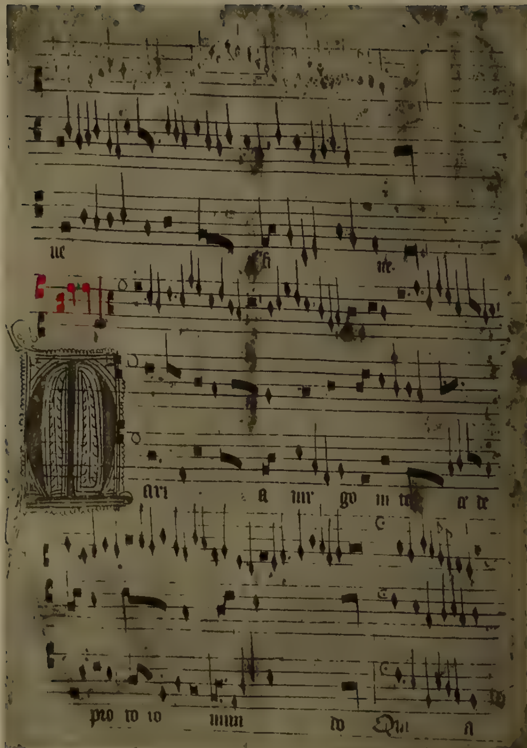


No. XXXVII. MS SELDEN B. 26, f. 3.

THREE-PART LATIN LITURGICAL MUSIC.

(Text unfinished, addressed to the Virgin?)
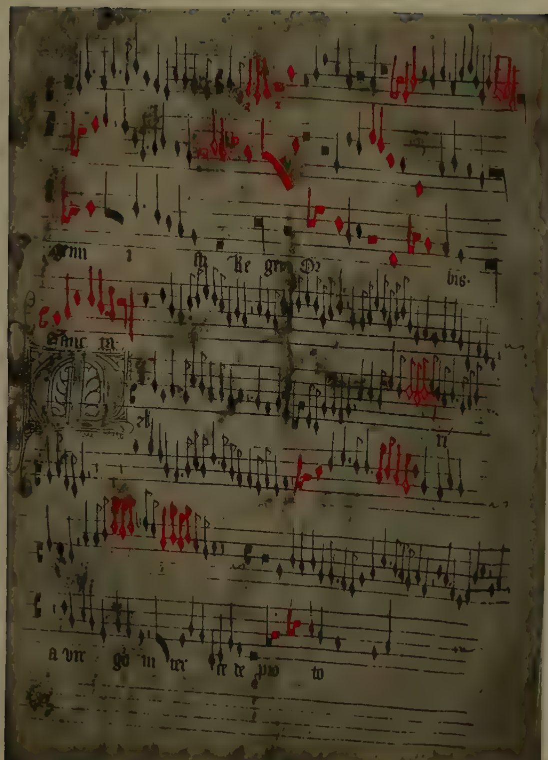
Written in England. Date, about 1450. (Vol. II., p. 74.)



No. XXXVIII. MS. SELDEN B. 26, f. 3v

THREE-PART LATIN ANTIPHON, "SANCTA MARIA VIRGO."
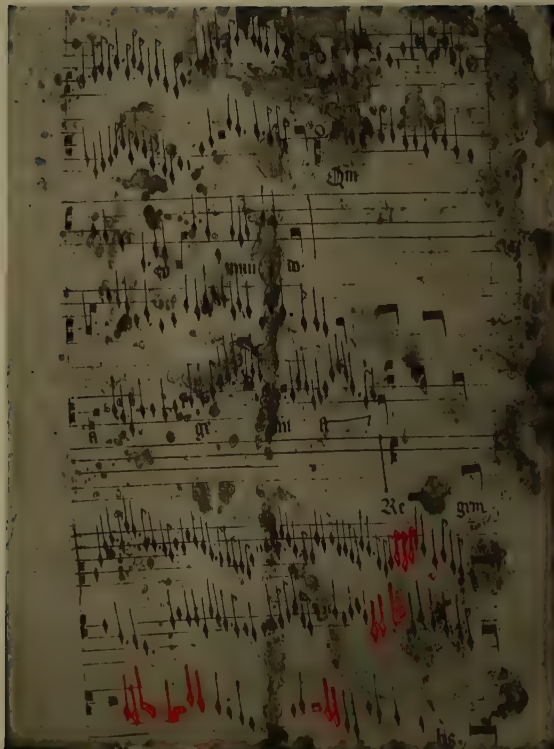
Written in England. Date, about 1450. (Vol. II., p. 78.)



No. XXXIX. MS. SELDEN B 26, f 4.

THREE-PART LATIN ANTIPHON, "SANCTA MARIA VIRGO."

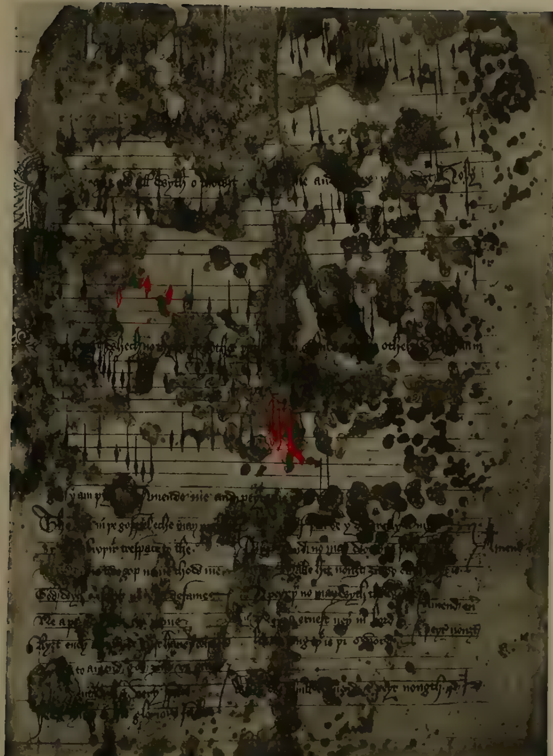
Written in England. Date, about 1450. (Vol. II., p. 81.)



No. XL. MS. SELDEN B. 26, f. 4v.

CONTINUATION OF "SANCTA MARIA VIRGO."

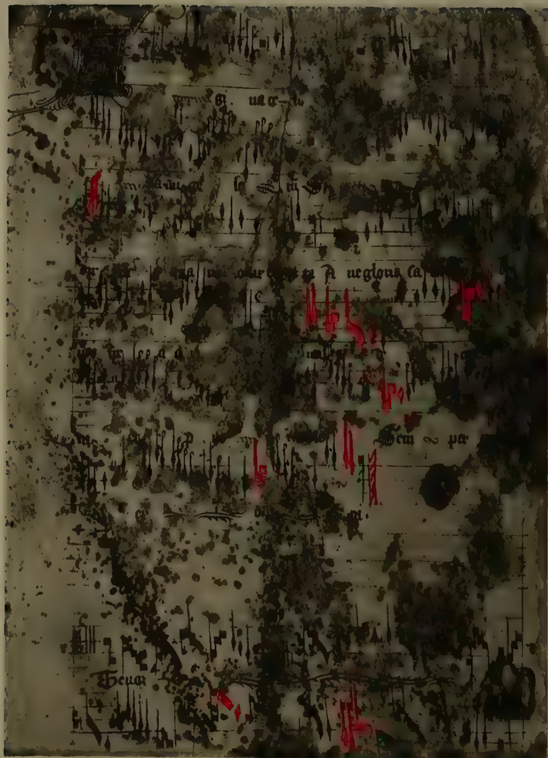
Date, about 1450. (Vol. II., p. 81.)



No. XLI. MS. SELDEN B. 26, f. 5.

TWO-PART ENGLISH SACRED SONG, "I PRAY ȜOW ALLE."

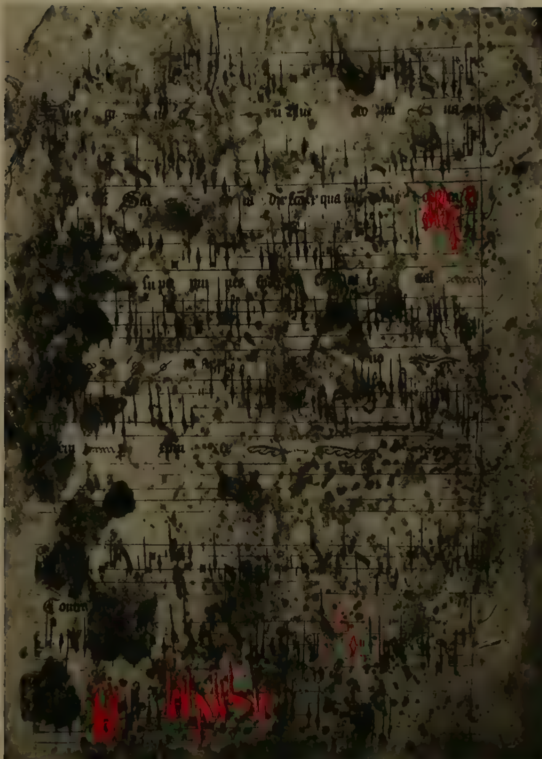
Date, about 1450. (Vol. II., p. 87.)



No XLII. MS. SELDEN B. 26, f. 5v.

FOUR-PART LATIN ANTIPHON, "AVE REGINA CELORUM."

Written in England. Date, about 1450. (*Vol. II., p. 88.*)



No. XLIII. MS. SELDEN B 26, f. 6.

CONTINUATION OF "AVE REGINA CELORUM."
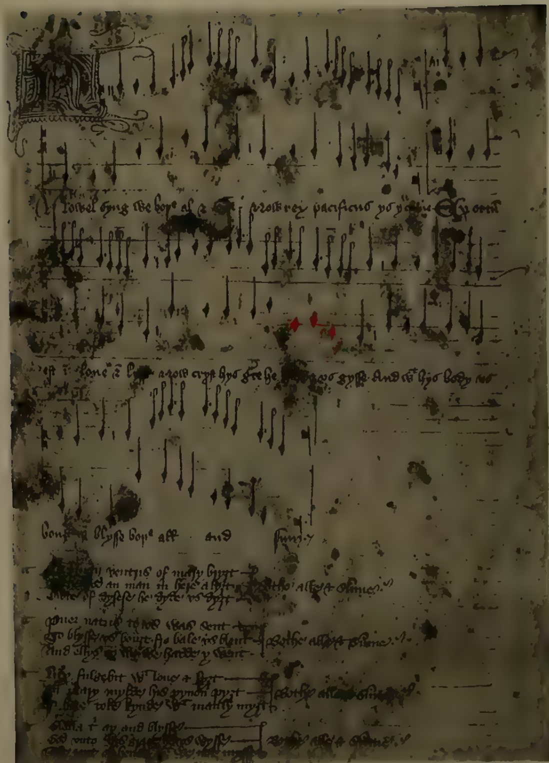
Date, about 1450. (Vol. II., p. 88.)



No. XLIV. MS. SELDEN B. 26, f. 6v.

THREE-PART LATIN ANTIPHON, "BEATA MATER ET INNUPTA VIRGO."

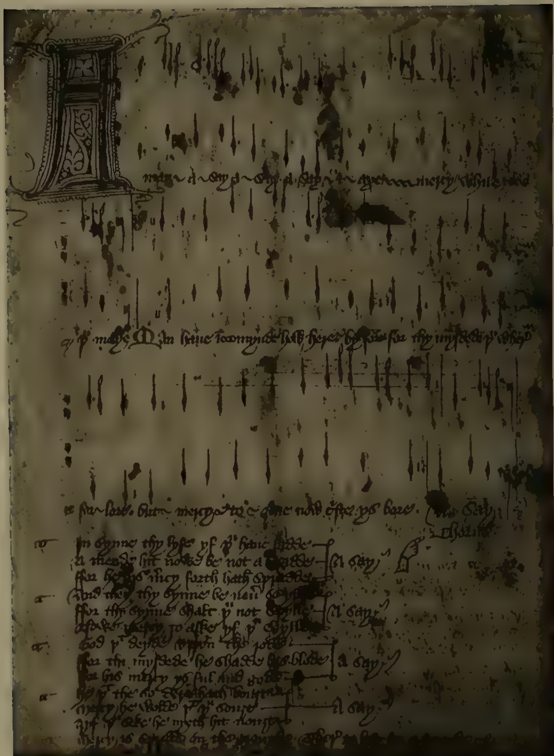
Written in England. Date, about 1450. (Vol. II., pp. 96, 98.)



No. XLV. MS. SELDEN B. 26. f. 7.

TWO PART ENGLISH CAROL, "NOWEL SYNG WE BOTHE AL & SOM."

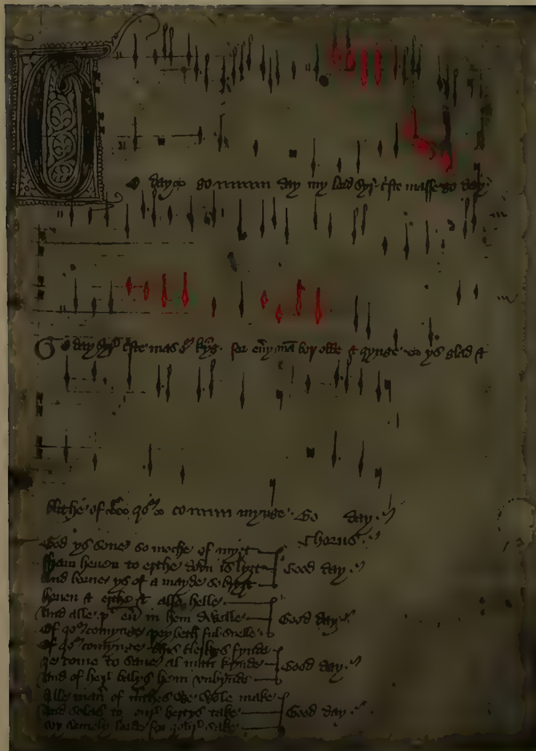
Date, about 1450. (Vol. II., p. 104.)



No. XLVI. MS SELDEN B. 26, f. 7v.

TWO-PART ENGLISH CAROL, "A MAN A SAY."

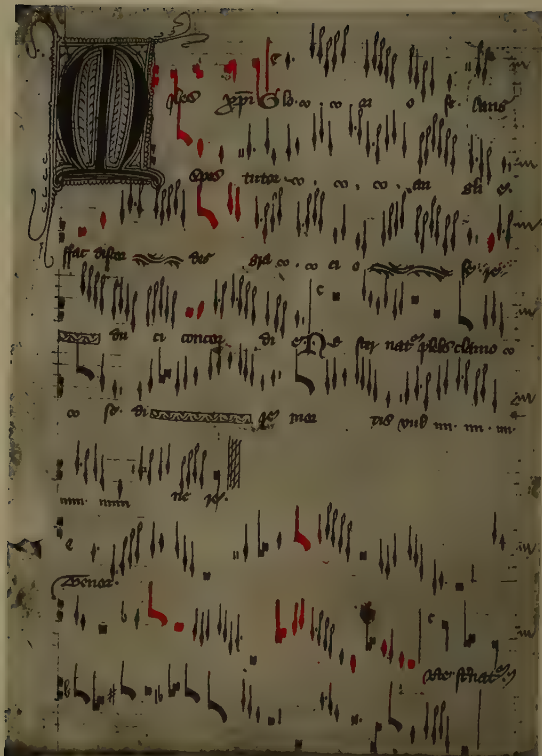
Date, about 1450. (Vol. II., p. 106.)



No. XLVII. MS. SELDEN B. 26, f. 8.

TWO-PART ENGLISH CAROL, "GO DAY" ("GOOD DAY").
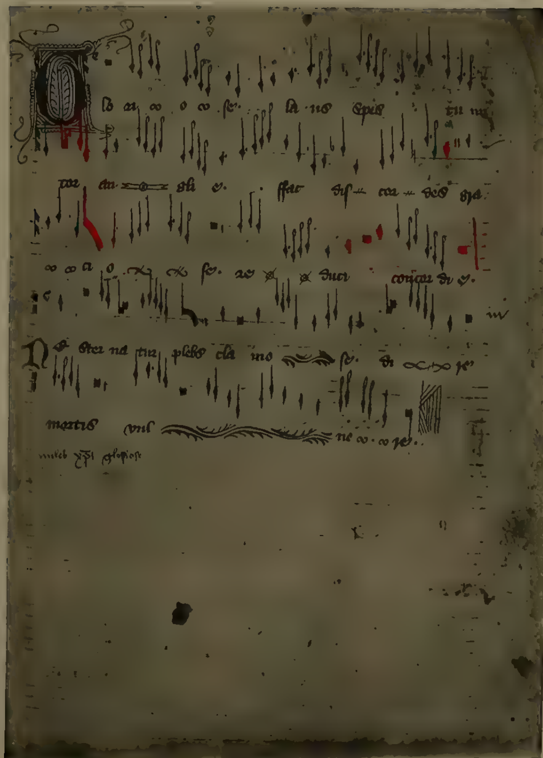
Date, about 1450. (Vol. II., p. 107.)



No. XLVIII MS. SELDEN B. 26. f. 8v.

THREE-PART LATIN HYMN TO ST. GEORGE, "MILES XPISTI."

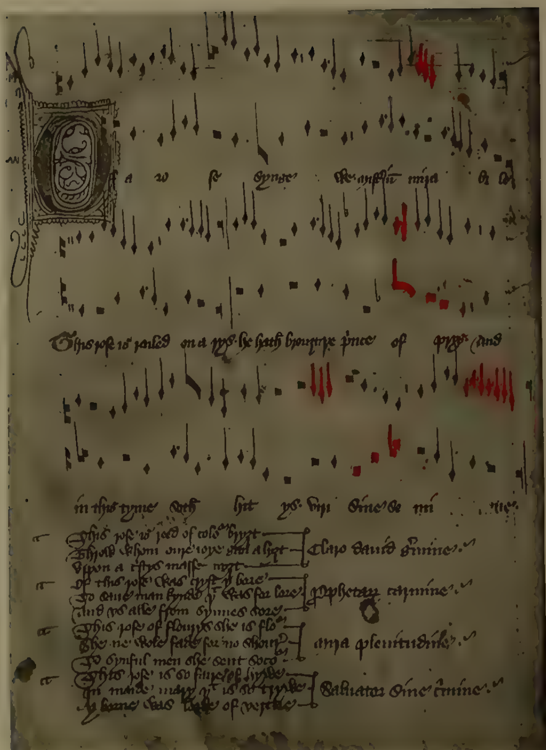
Written in England. Date, about 1450. (Vol. II., p. 107.)



No. XLIX. MS. SELDEN B. 26, f. 9.

CONTINUATION OF "MILES XPISTI."
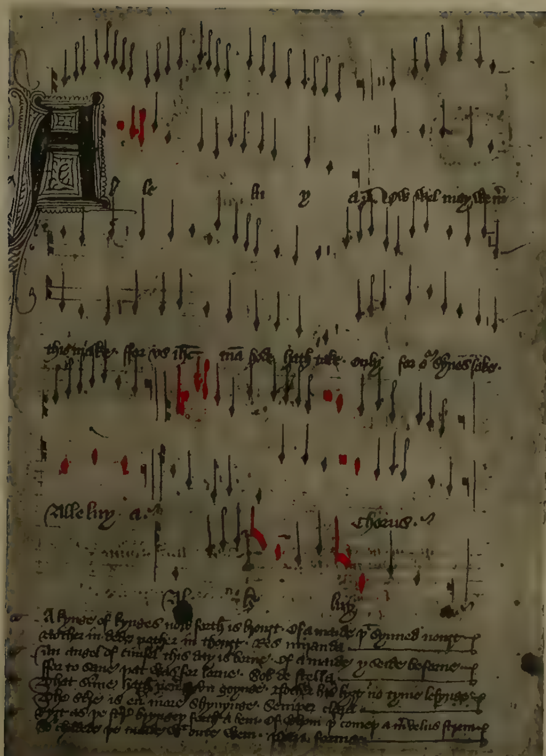
Date, about 1450. (*Vol. II., p.* 107.)



No. L. MS. SELDEN B 26, f. 9v.

TWO-PART ENGLISH-LATIN SONG IN PRAISE OF THE VIRGIN, "OF A ROSE SYNGE WE."

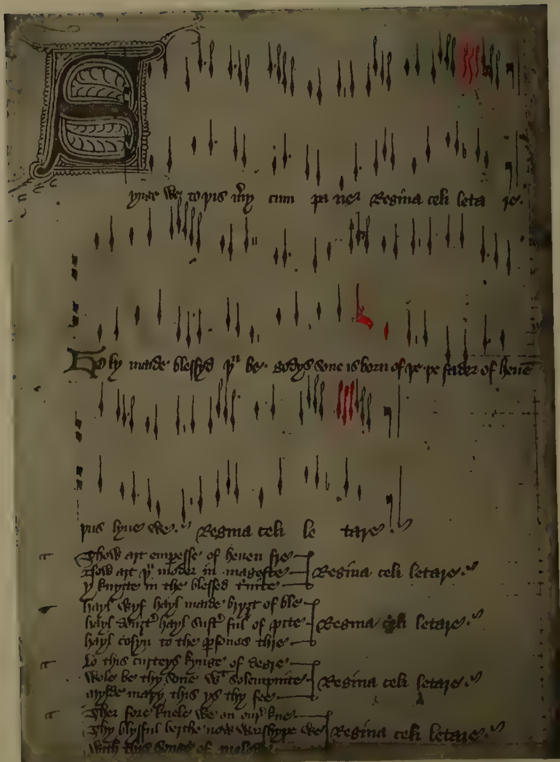
Date, about 1450. (Vol. II., p. 108.)



No. LI. MS. SELDEN B. 26, f. 10.

TWO- & THREE-PART ENGLISH CAROL, "ALLELUYA."

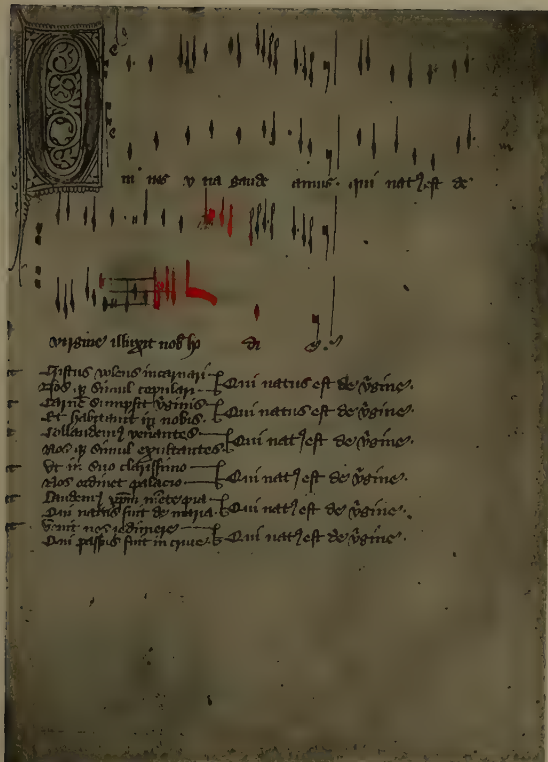
Date, about 1450. (*Vol. II., p.* 109.)



No. LII. MS. SELDEN B. 26, f. 10v.

TWO-PART ENGLISH-LATIN CAROL, "SYNGE WE TO THIS MERY CUMPANE."

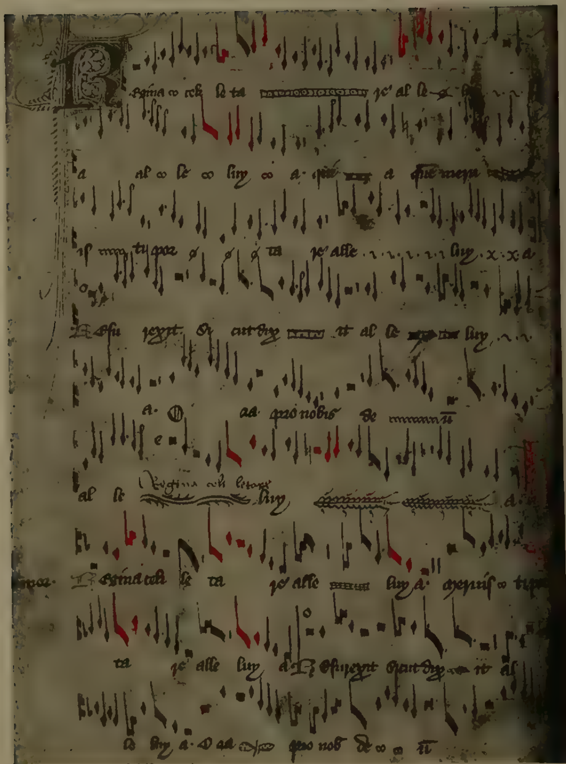
Date, about 1450. (Vol. II., p. 110.)



No. LIII. MS. SELDEN B. 26, f. 11.

TWO-PART LATIN CAROL, "OMNES UNA GAUDEAMUS."
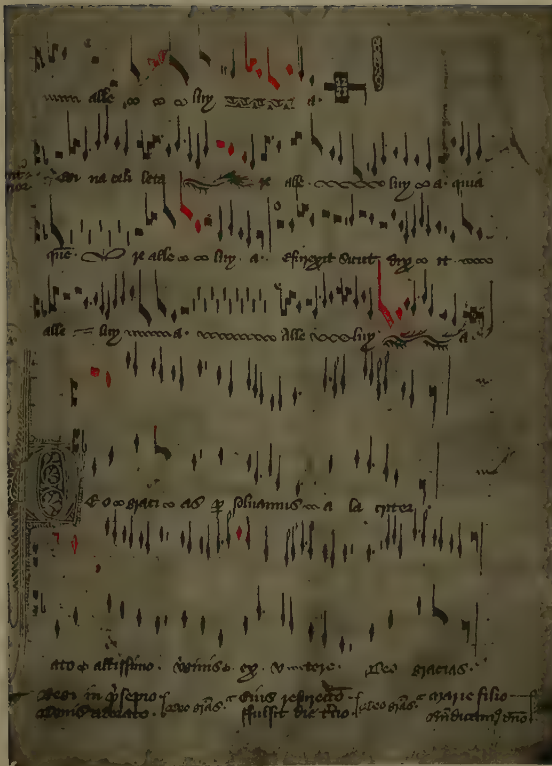
Written in England. Date, about 1450. (Vol. II., p. 111.)



No. LIV MS. SELDEN B. 26, f. 11v.

THREE-PART LATIN ANTIPHON, "REGINA CELI LETARE."

Written in England Date, about 1450. (Vol. II., p. 112.)

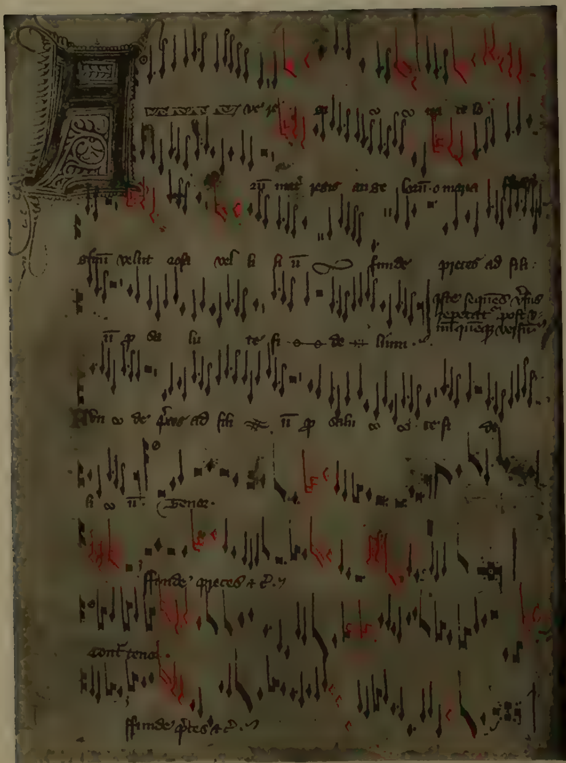


No LV. MS. SELDEN B. 26, f 12

CONTINUATION OF "REGINA CELI LETARE."

TWO PART LATIN CAROL, "DEO GRACIAS."

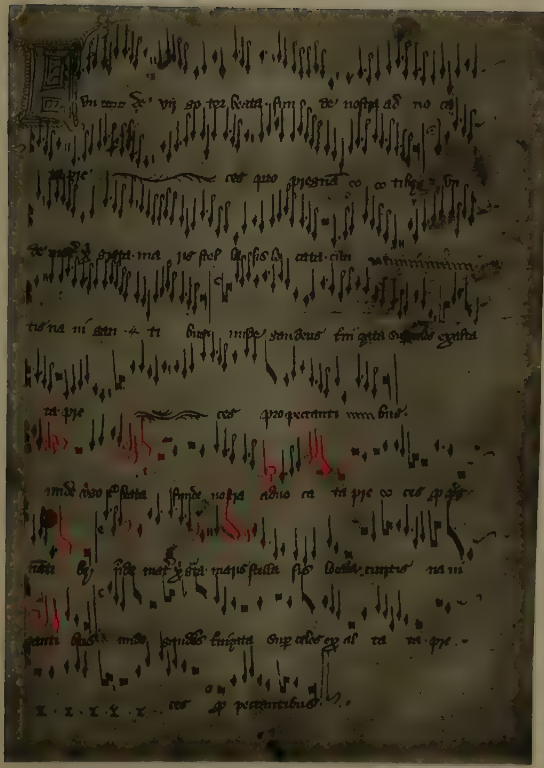
Written in England. Date, about 1450. (Vol. II., p. 118.)



No. LVI. MS SELDEN B. 26, f. 12v.

THREE-PART LATIN ANTIPHON, "AVE REGINA CELORUM."

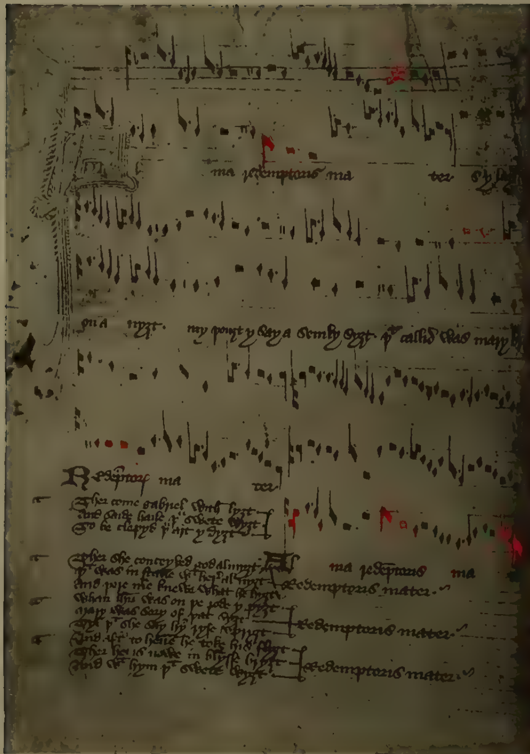
Written in England. Date, about 1450. (Vol. II., p. 119.)



No. LVII. MS. SELDEN B. 26, f. 13

TWO-PART LATIN HYMN TO THE VIRGIN, "FUNDE VIRGO."

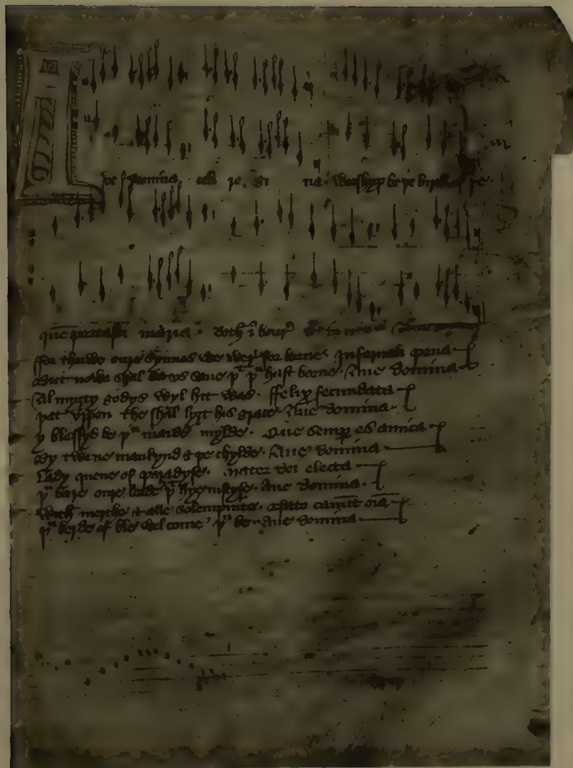
Written in England. Date, about 1450. (Vol. II., p. 119.)



No. LVIII. MS. SELDEN B. 26, f. 13v.

TWO- & THREE-PART ENGLISH-LATIN SONG OF THE VIRGIN, "ALMA REDEMPTORIS MATER."

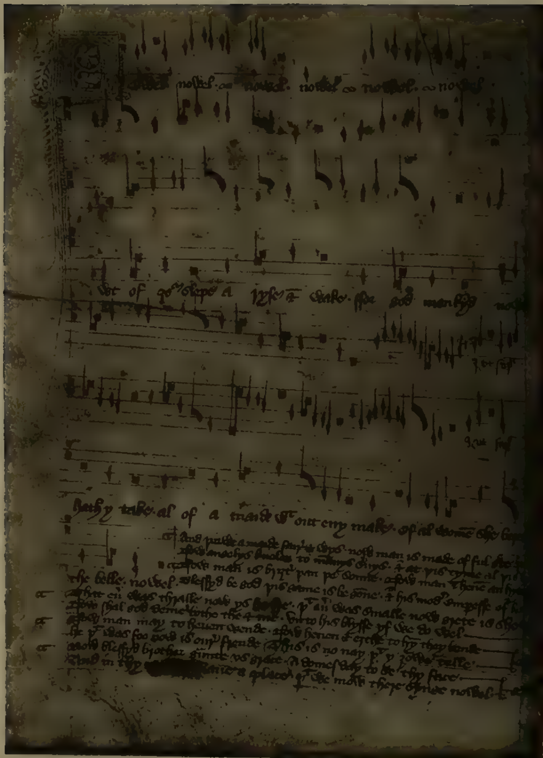
Date, about 1450. (*Vol. II., p.* 119.)



No. LIX. MS SELDEN B. 26, f. 14.

TWO-PART ENGLISH-LATIN HYMN TO THE VIRGIN, "AVE DOMINA."
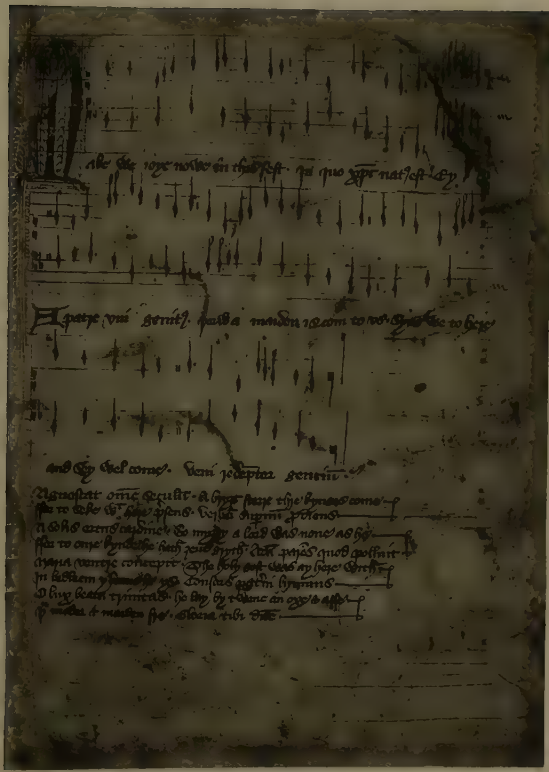
Date, about 1450. (Vol. II., p. 121.)



No. LX. MS. SELDEN B. 26, f. 14v

THREE-PART ENGLISH CAROL, "NOWEL, NOWEL."

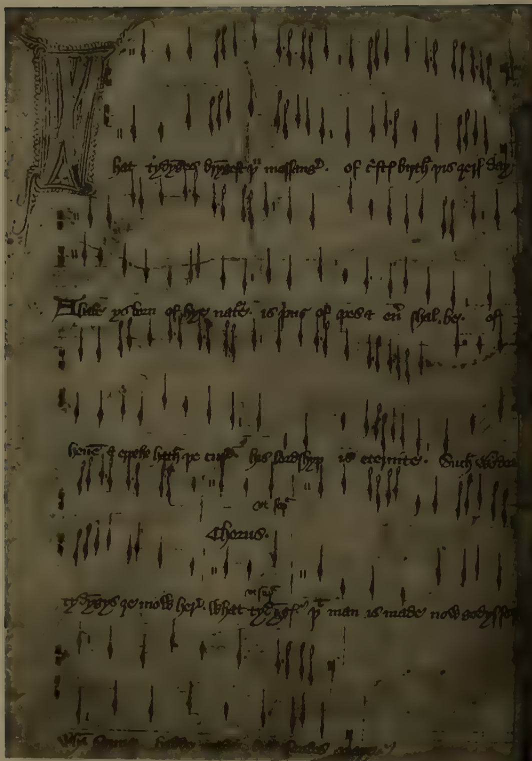
Date, about 1450. (*Vol. II., p.* 122.)



No. LXI. MS. SELDEN B 26, f. 15.

TWO-PART ENGLISH-LATIN CAROL, "MAKE WE IOYE."
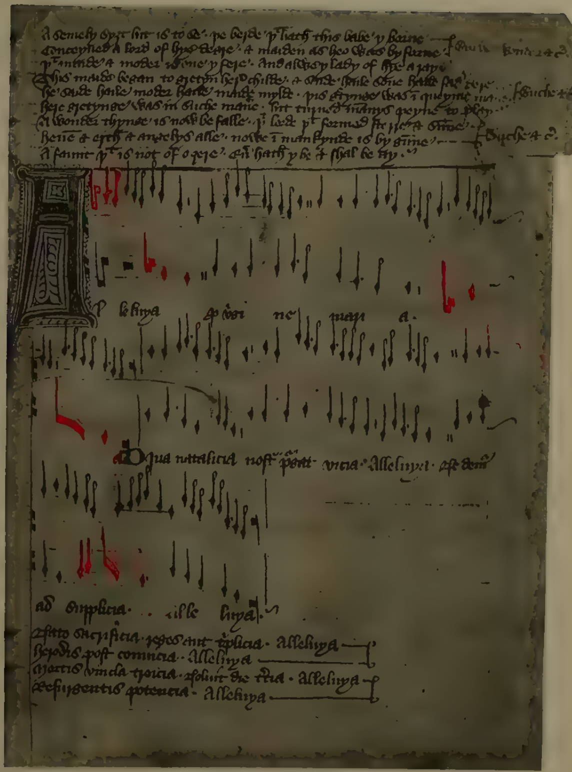
Date, about 1450. (*Vol. II., p. 124.*)



No. LXII. MS. SELDEN B. 26, f. 15v.

TWO-PART ENGLISH CAROL, "WHAT TYDYNGES."

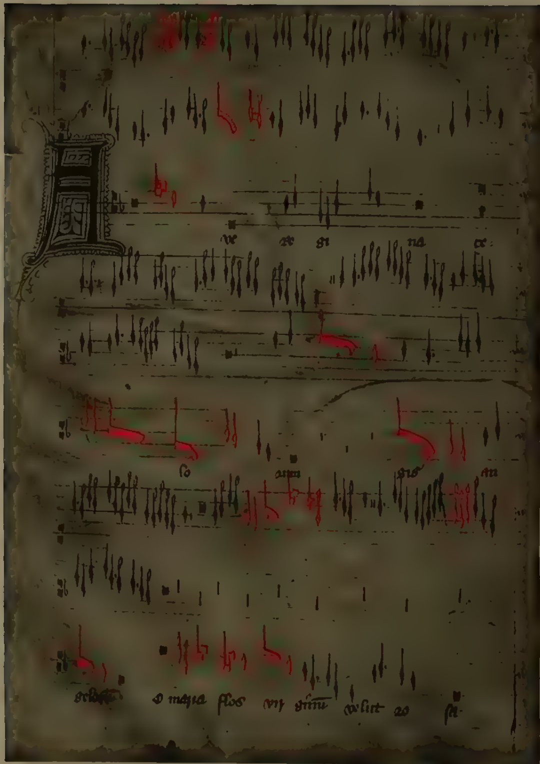
Date, about 1450. (Vol. II., p. 125.)



No. LXIII. MS. SELDEN B. 26, f. 16.

TWO-PART LATIN CAROL, "ALLELUYA PRO VIRGINE MARIA."

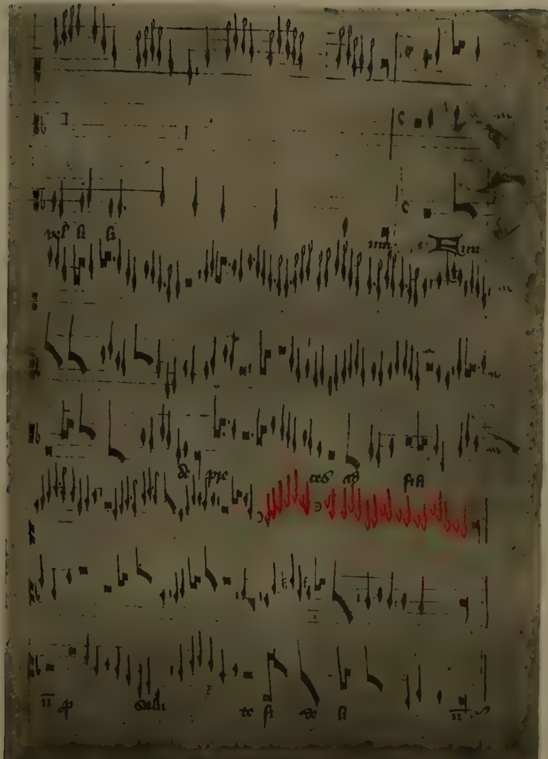
Written in England. Date, about 1450. (Vol. II., p. 127.)



No. LXIV. MS. SELDEN B. 26, f. 16v.

THREE-PART LATIN ANTIPHON, "AVE REGINA CELORUM."

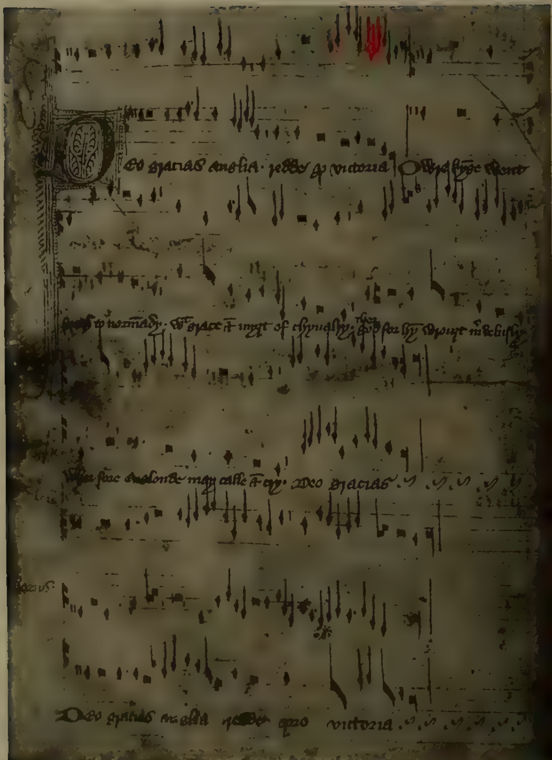
Written in England. Date, about 1450. (Vol. II., p. 128.)



No. LXV. MS. SELDEN B 26, f. 17.

CONTINUATION OF "AVE REGINA CELORUM."
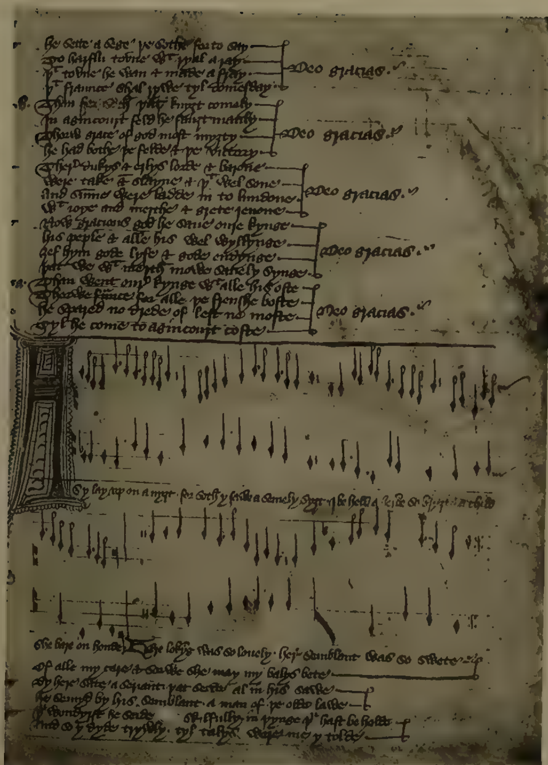
Date, about 1450. (Vol. II., p. 128.)



No. LXVI. MS. SELDEN B 26, f. 17v.

TWO- & THREE-PART ENGLISH-LATIN SONG ON THE BATTLE OF AGINCOURT, "DEO GRACIAS ANGLIA."

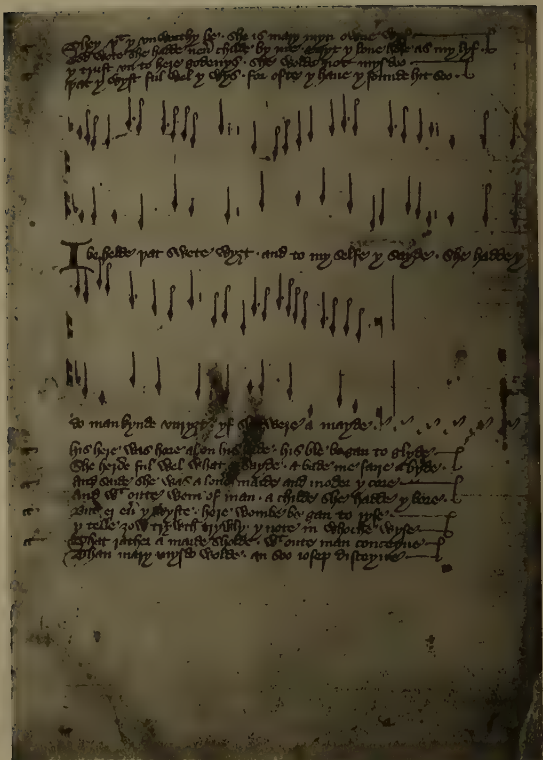
Date, about 1450. (Vol. II., p. 128.)



No. LXVII. MS. SELDEN B. 26, f. 18.

TWO-PART ENGLISH SACRED SONG ON THE VIRGIN, "AS Y LAY UP ON A NYȜT."
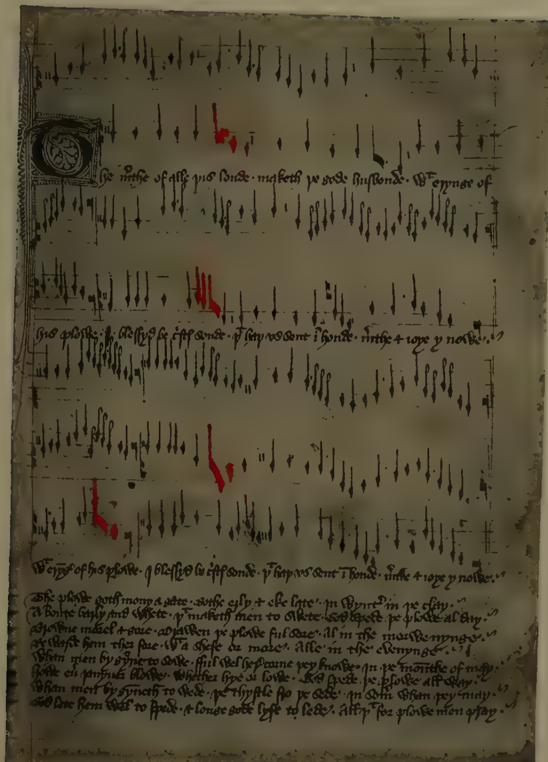
Date, about 1450. (Vol. II., p. 130.)



No. LXVIII. MS. SELDEN B. 26, f. 18v.

CONTINUATION OF "AS Y LAY VP ON A NYȜT."
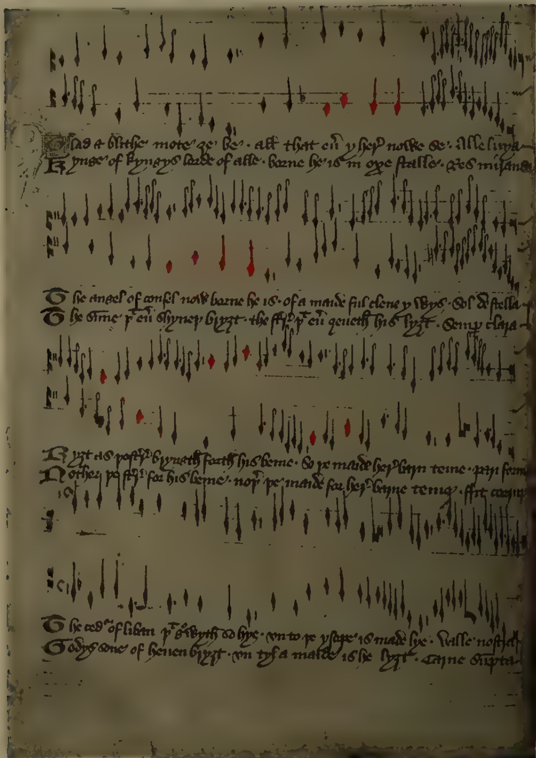
Date, about 1450. (Vol. II., p. 130.)



No. LXIX. MS. SELDEN B. 26, f. 19.

TWO- & THREE-PART ENGLISH SONG OF THE PLOW, "THE MERTHE OF ALLE THIS LONDE."

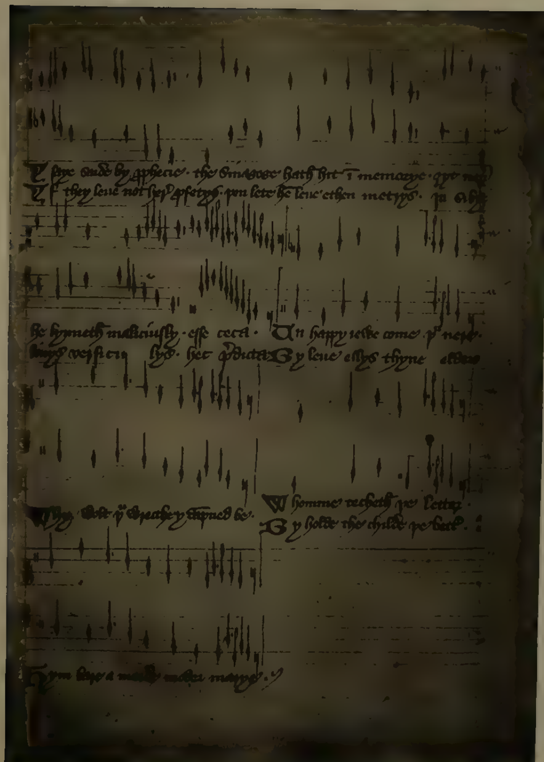
Date, about 1450. (Vol. II., p. 132.)



No. LXX. MS. SELDEN B. 26, f. 19v.

TWO-PART ENGLISH-LATIN CAROL, "GLAD & BLITHE MOTE ƷE BE."

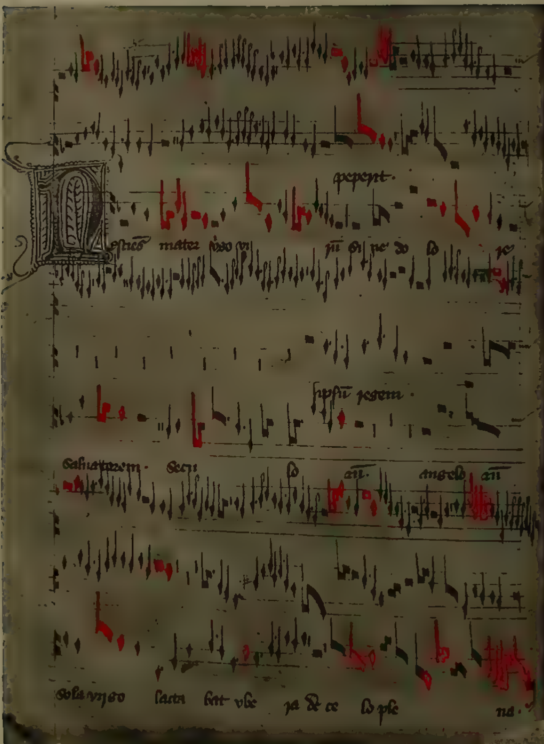
Date, about 1450. (*Vol. II., p* 134.)



No. LXXI. MS. SELDEN B. 26, f. 20.

CONTINUATION OF "GLAD & BLITHE MOTE ȜE BE."
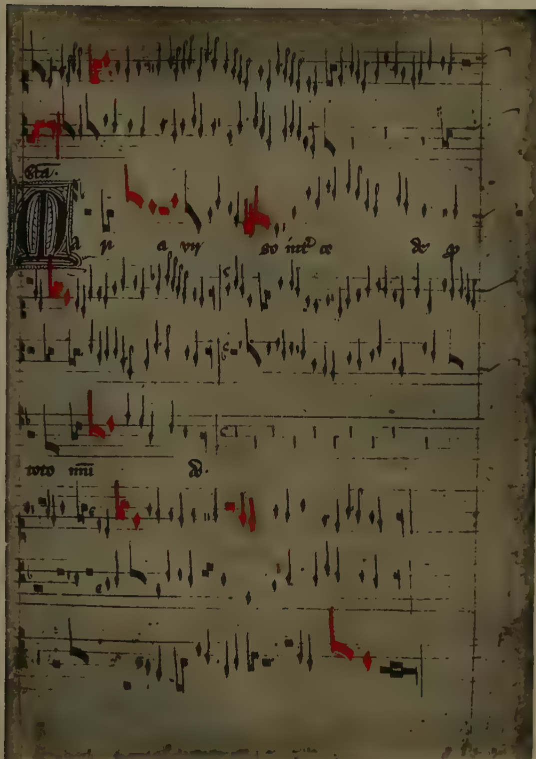
Date, about 1450. (Vol. II., p. 134.)



No. LXXII. MS. SELDEN B. 26, f. 20v.

THREE-PART LATIN ANTIPHON, "NESCIENS MATER."

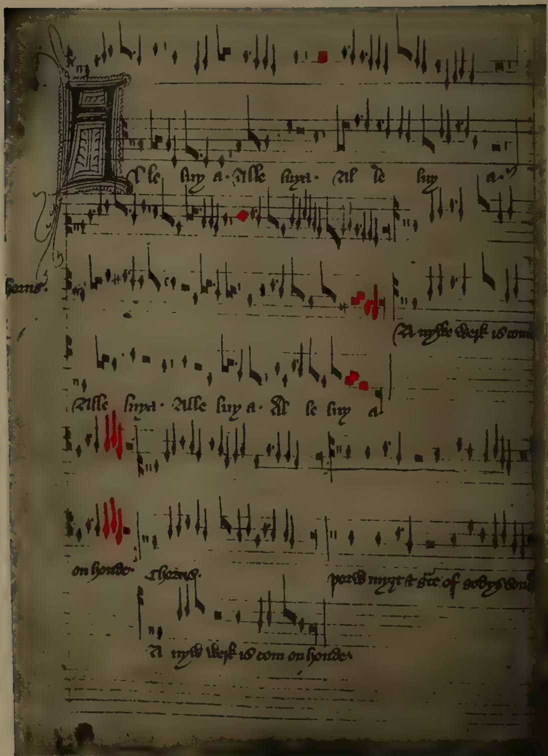
Written in England. Date, about 1450. (Vol. II., p. 137.)



No. LXXIII. MS. SELDEN B. 26, f. 21.

THREE-PART LATIN ANTIPHON, "SANCTA MARIA VIRGO."

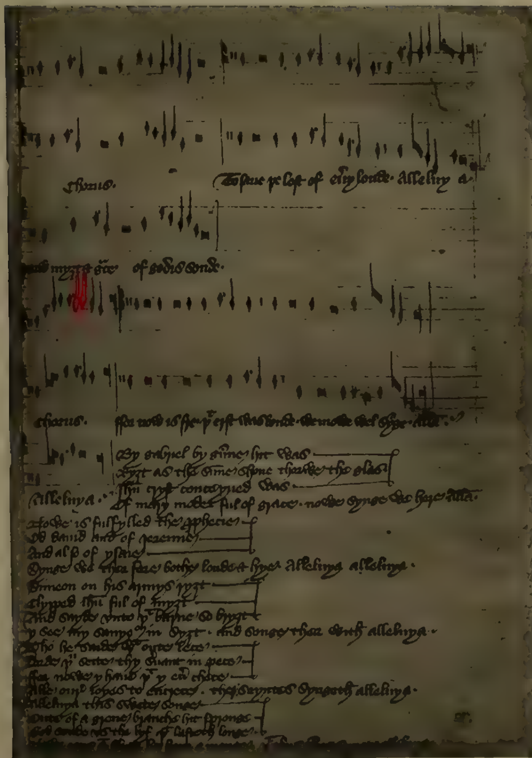
Written in England. Date, about 1450. (Vol. II., p. 140.)



No. LXXIV. MS. SELDEN B. 26, f. 21v.

TWO- & THREE-PART ENGLISH CAROL, "ALLELUYA · A NYWE WERK."

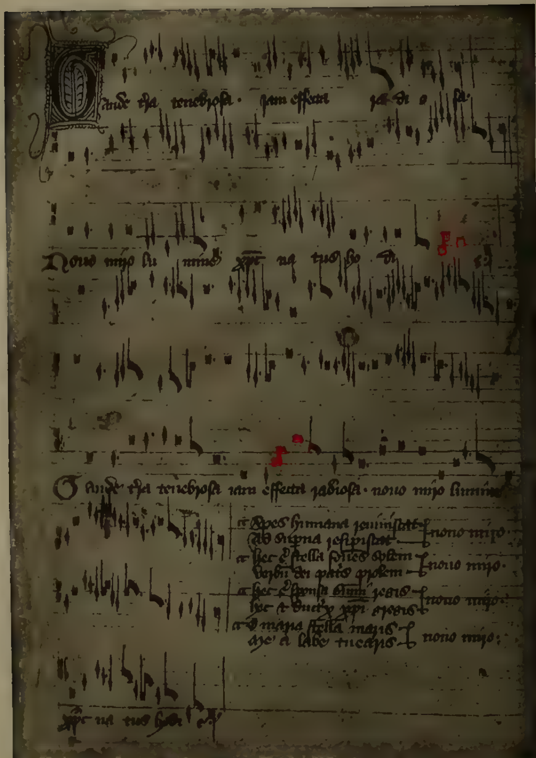
Date, about 1450. (Vol. II., p. 140.)



No. LXXV. MS. SELDEN B. 26, f. 22.

CONTINUATION OF "ALLELUYA · A NYWE WERK."

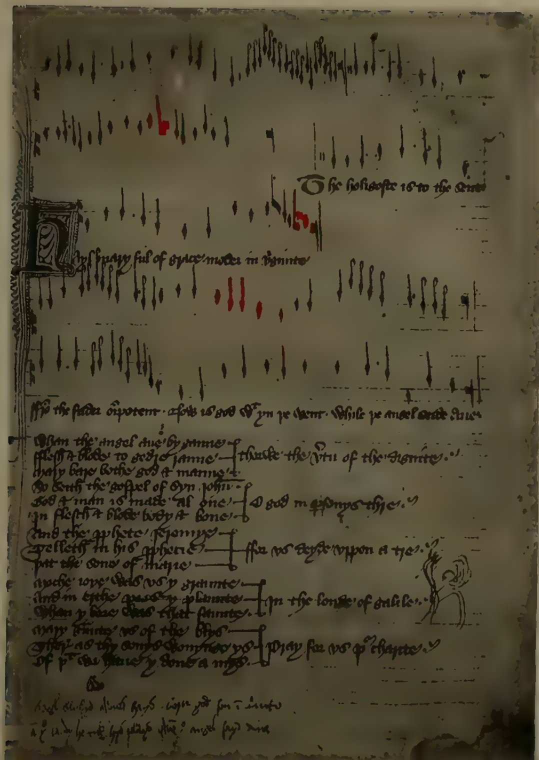
Date, about 1450. (*Vol. II., p.* 140.)



No. LXXVI. MS. SELDEN B 26, f. 22'.

THREE-PART LATIN METRICAL "PROSE," "GAUDE TERRA TENEBROSA."

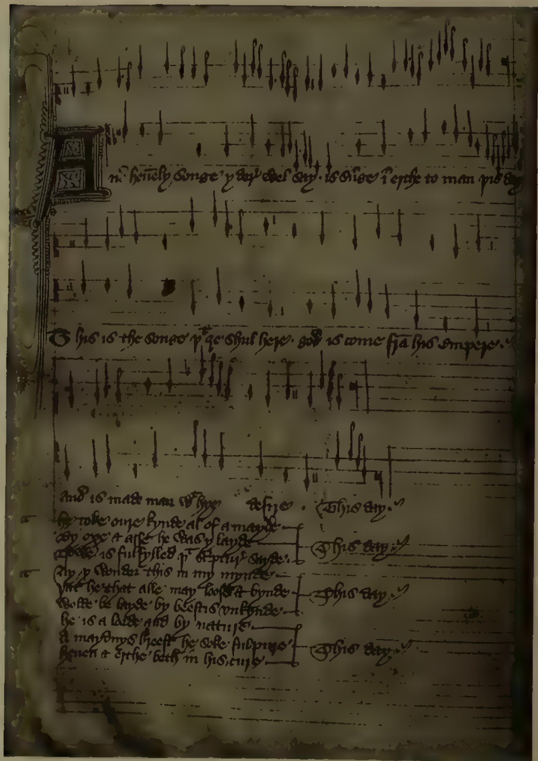
Date, about 1450. (Vol. II., p. 143.)



No. LXXVII. MS. SELDEN B 26, f. 23.

THREE-PART ENGLISH HYMN TO THE VIRGIN, "HAYL MARY FUL OF GRACE."
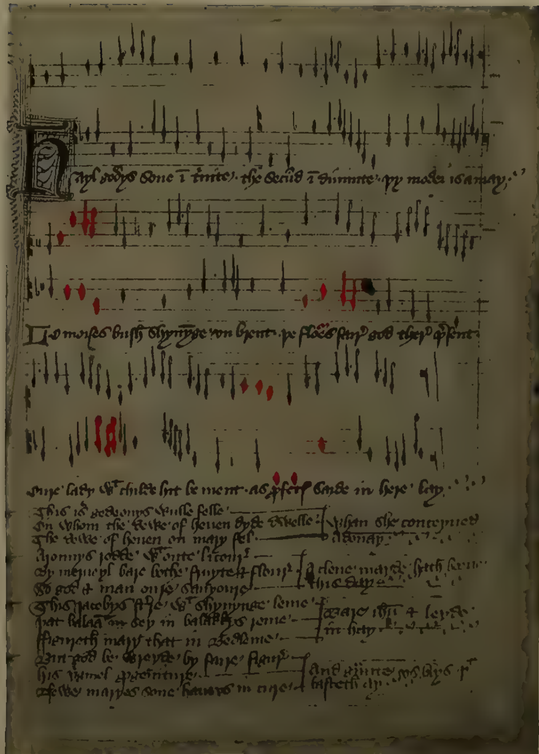
Date, about 1450. (Vol. II., p. 144.)



No. LXXVIII MS. SELDEN B. 26, f. 23v.

TWO-PART ENGLISH CAROL, "AN HEUENLY SONGE."

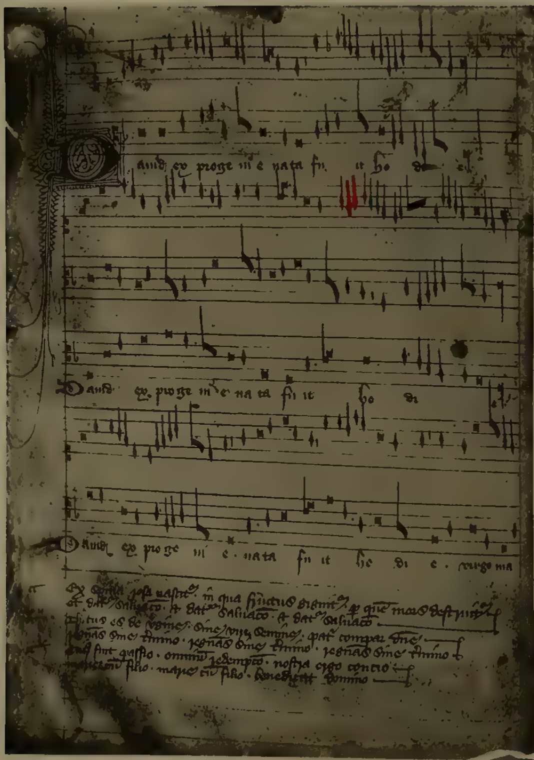
Date, about 1450. (Vol. II., p. 146.)



No. LXXIX. MS. SELDEN B. 26, f. 24.

TWO-PART ENGLISH CAROL, "HAYL GODYS SONE."
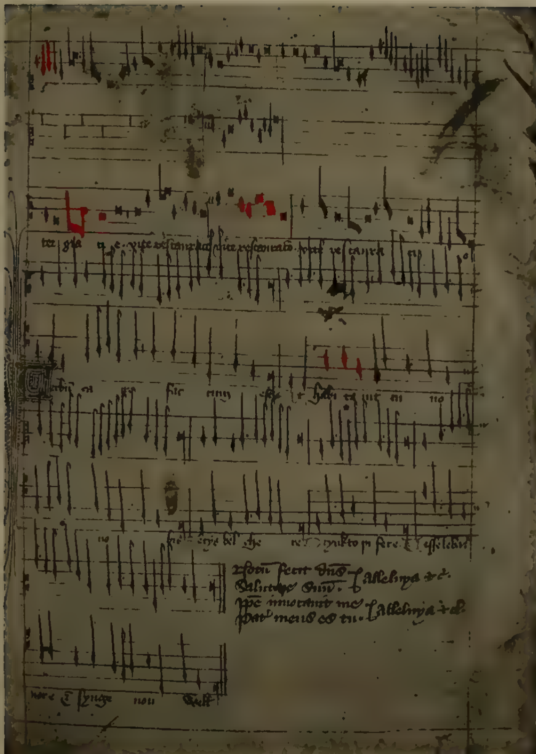
Date, about 1450. (Vol. II., p. 147.)



No. LXXX. MS. SELDEN B. 26, f. 24v.

TWO- & THREE-PART LATIN CAROL, "DAVID EX PROGENIE."

Written in England. Date, about 1450. (Vol. II., p. 148.)

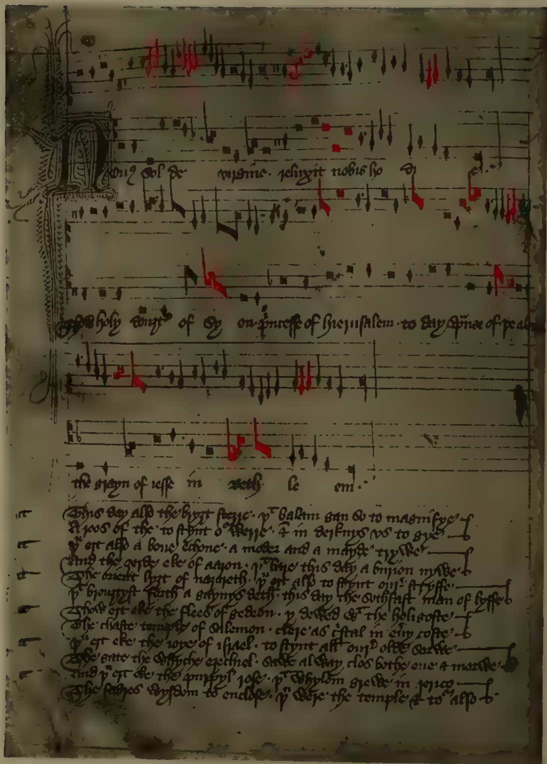


No. LXXXI. MS. SELDEN B 26, f. 25.

CONTINUATION OF "DAUID EX PROGENIE."

TWO-PART LATIN-FRENCH-ENGLISH CAROL, "VERBUM CARO FACTUM EST."

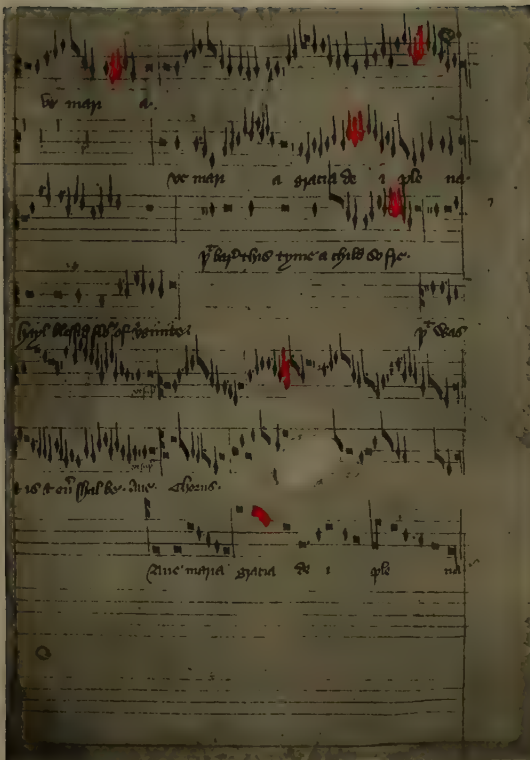
Written in England. Date, about 1450. (Vol. II., p. 150.)



No. LXXXII. MS. SELDEN B. 26, f. 25v.

TWO-PART ENGLISH-LATIN CAROL, "NOVUS SOL DE VIRGINE."

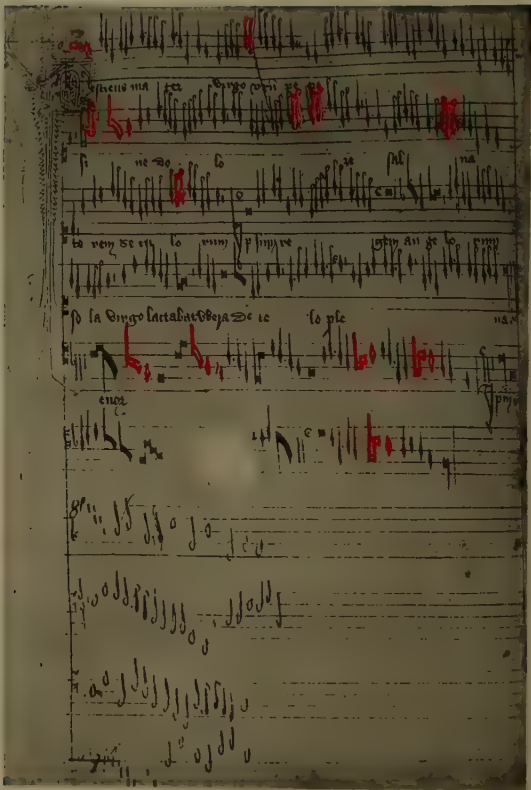
Date, about 1450. (Vol. II., p. 151.)



No. LXXXIII. MS. SELDEN B. 26, f. 26.

TWO- & THREE-PART LATIN AND ENGLISH PIECE, "AVE MARIA."

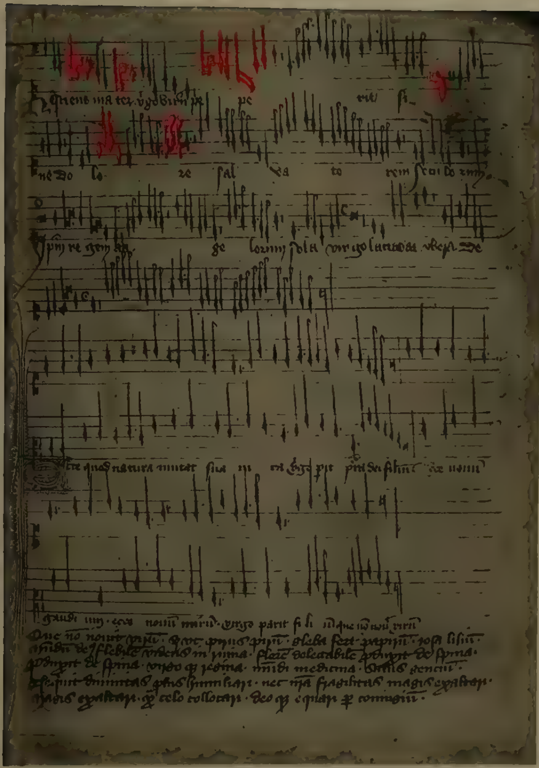
Date, about 1450. (Vol. II., p. 152.)



No. LXXXIV. MS. SELDEN B. 26, f. 26v.

THREE-PART LATIN ANTIPHON, "NESCIENS MATER."

Written in England. Date, about 1450. (Vol. II., p. 154.) [The last four staves were added much later.]
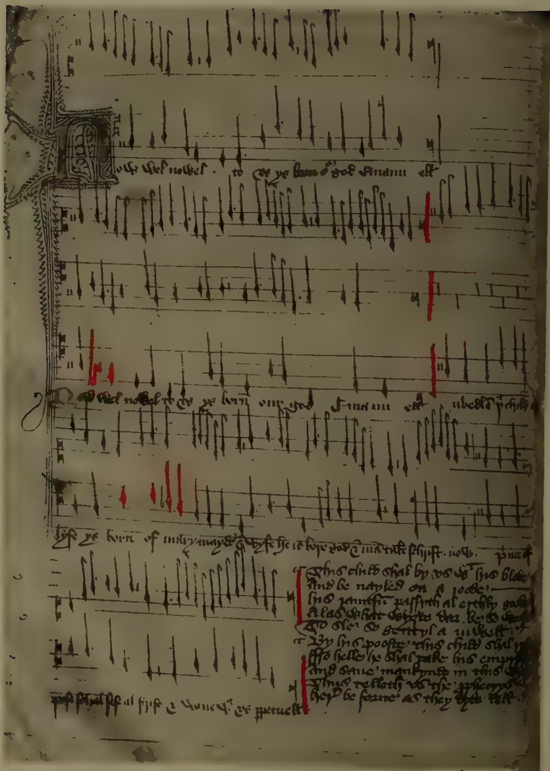


No. LXXXV. MS. SELDEN B. 26, f. 27.

CONTINUATION OF "NESCIENS MATER."

TWO-PART LATIN CAROL, "ECCE QUOD NATURA."

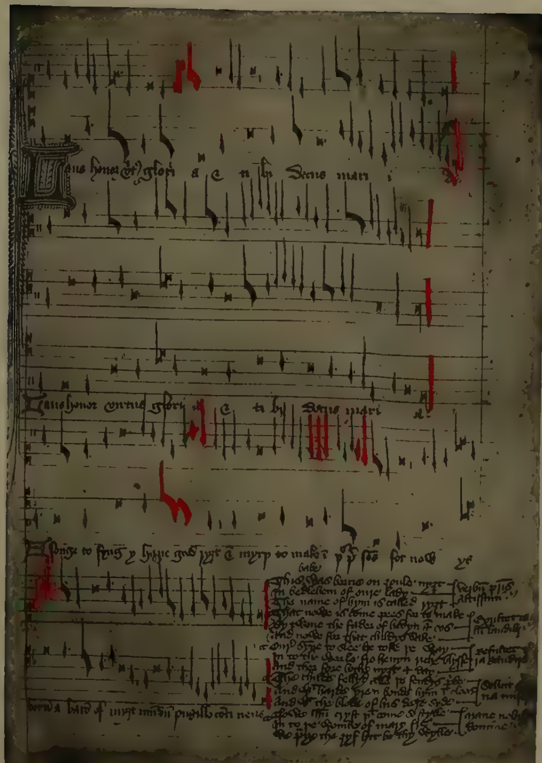
Written in England. Date, about 1450. (Vol. II., p. 154.)



No. LXXXVI. MS. SELDEN B. 26, f. 17v.

TWO- & THREE-PART ENGLISH CAROL, "NOW WEL NOWEL."

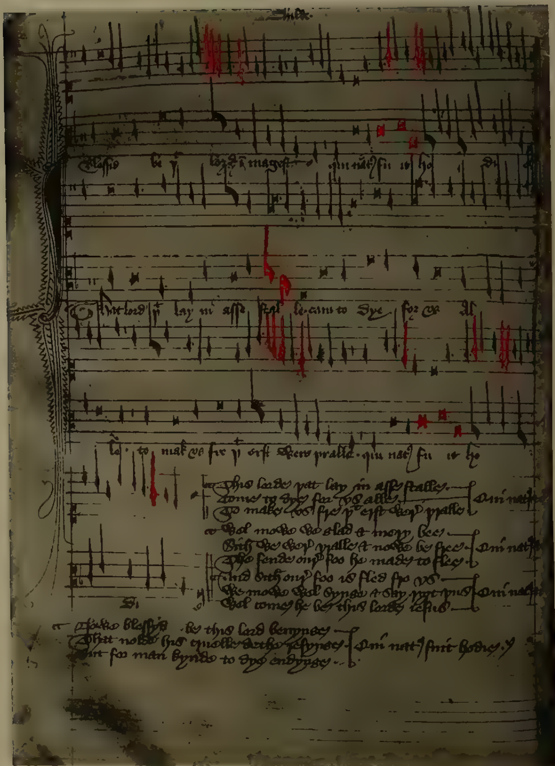
Date, about 1450. (Vol. II., p. 155.)



No. LXXXVII. MS. SELDEN B. 26, f. 18.

TWO- & THREE-PART ENGLISH-LATIN CAROL, "LAUS HONOR VIRTUS."
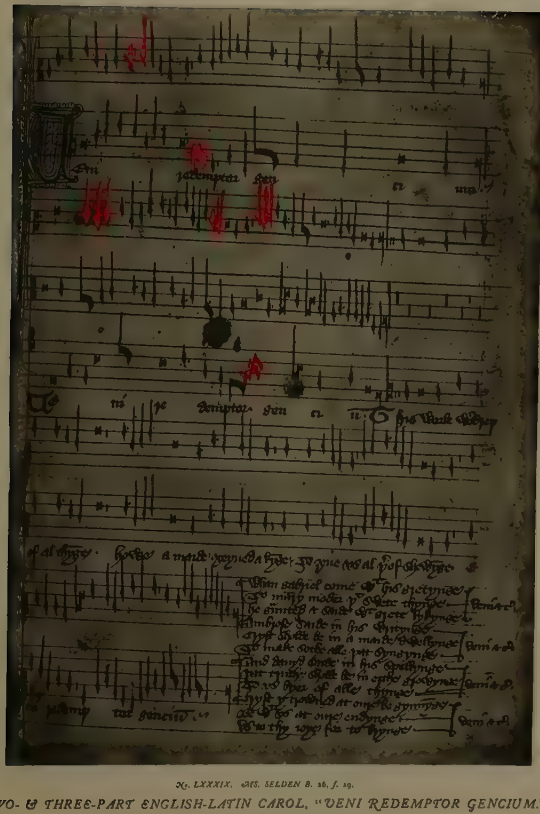
Date, about 1450. (Vol. II., p. 157.)



No. LXXXVIII. MS. SELDEN B. 26, f. 28v.

TWO-PART ENGLISH-LATIN CAROL, "BLESSID BE THAT LORDE."

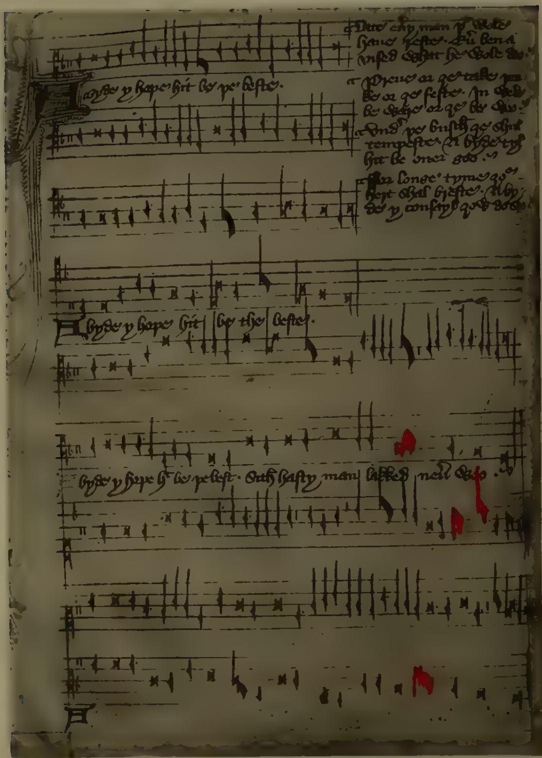
Composed by one "Childe." Date, about 1450. (*Vol. II., p. 158.*)



No. LXXXIX. MS. SELDEN B. 26, f. 19.

TWO- & THREE-PART ENGLISH-LATIN CAROL, "VENI REDEMPTOR GENCIUM."

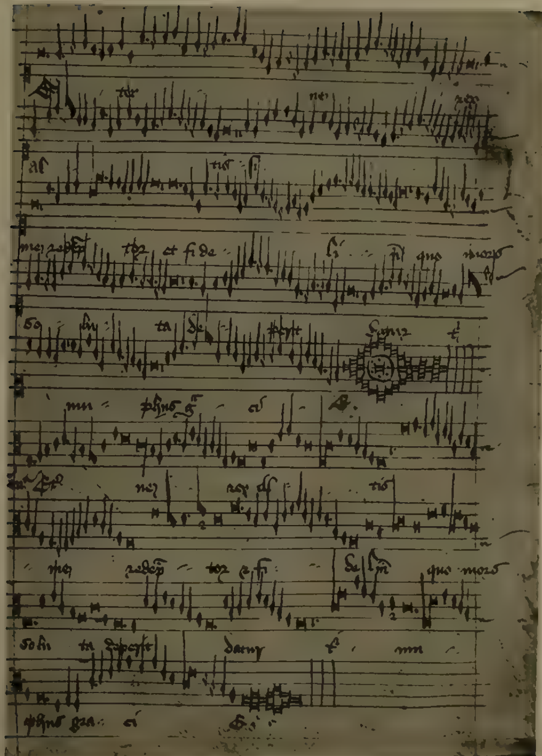
Date, about 1450. (*Vol. II., p.* 160.)



No. XC. MS. SELDEN B. 26, f. 29v.

TWO- & THREE-PART ENGLISH SONG, "ABYDE Y HOPE HIT BE THE BESTE."

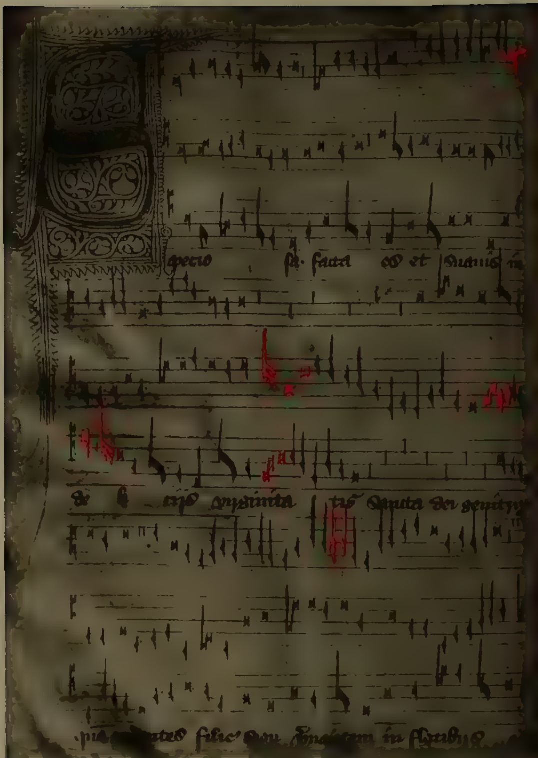
Date, about 1450. (Vol. II., p. 161.)



No. XCI. MS. SELDEN B. 26, f. 30.

TWO-PART LATIN HYMN, "ETERNE REX ALTISSIME."

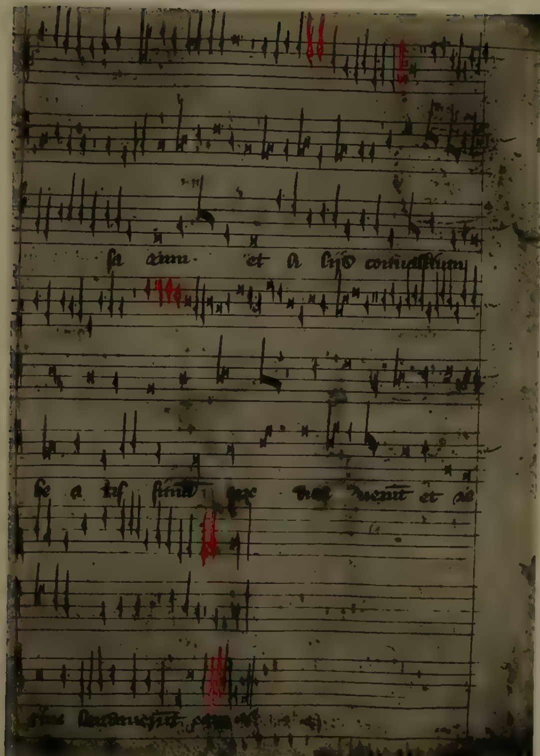
Written in England. Date, about 1450. (Vol. II., p. 163.)



No. XCII. MS. SELDEN B. 26, f. 30v

THREE-PART LATIN ANTIPHON, "SPECIOSA FACTA ES."

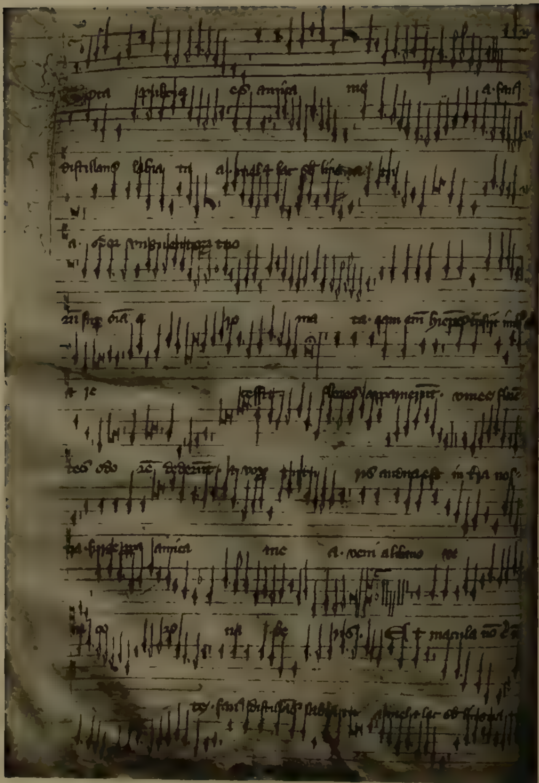
Written in England. Date, about 1450. (Vol. II., p. 165.)



No. XCIII. MS. SELDEN B. 26, f. 31.

CONTINUATION OF "SPECIOSA FACTA ES."

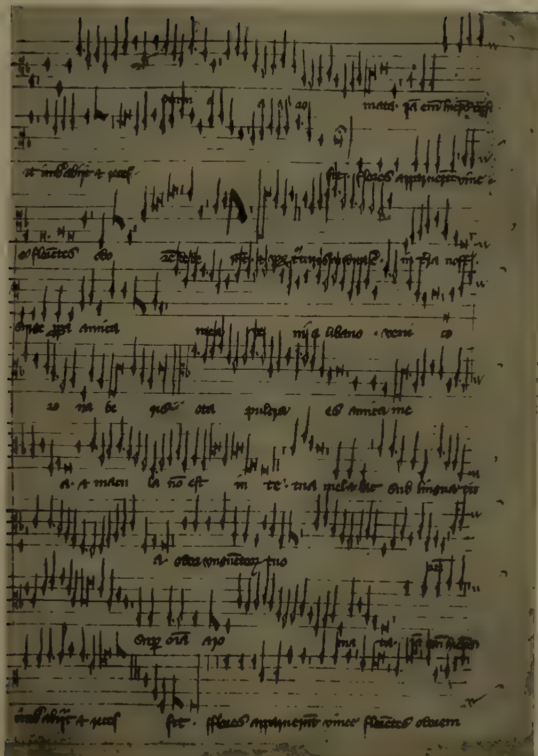
Date, about 1450. (Vol. II., p. 165.)



No. XCIV. MS. SELDEN B. 26, f. 31v.

THREE-PART LATIN ANTIPHON, "TOTA PULCRA ES."

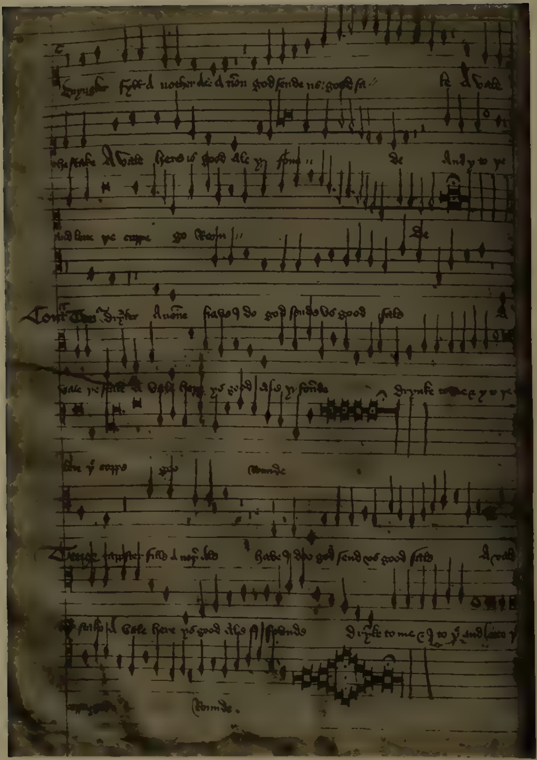
Written in England. Date, about 1450. (Vol. II., p. 168.)



No. XCV. MS. SELDEN B. 26, f. 31.

CONTINUATION OF "TOTA PULCRA ES."

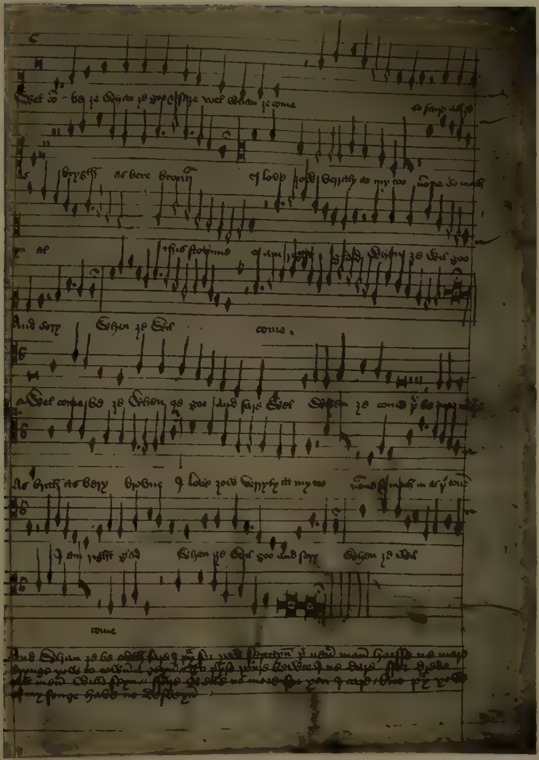
Date, about 1450. (Vol. II., p. 168.)



No. XCVI. MS. SELDEN B 26, f. 32v.

ENGLISH PART-SONG, "DRYNGKER FYLLE A NOTHER ALE."
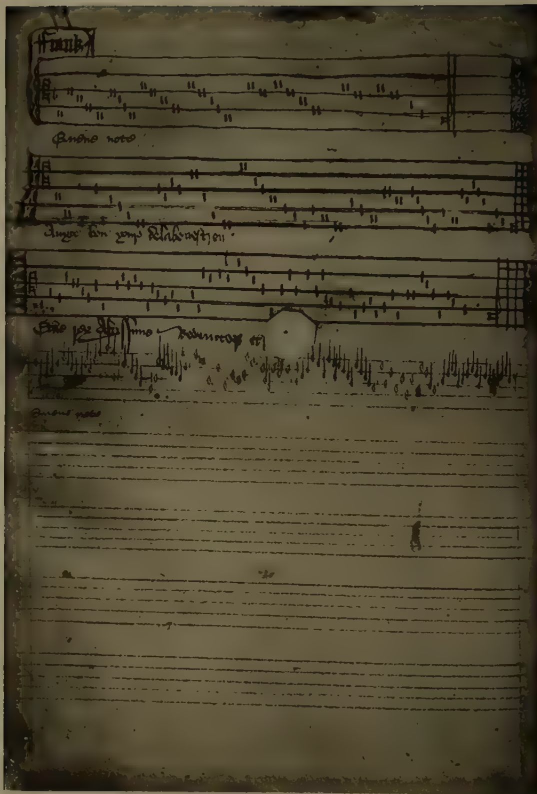
Date, about 1450. (Vol. II., p. 177.)



No. XCVII. MS. SELDEN B. 26, f. 33

ENGLISH TWO-PART HUMOROUS SONG, "WEL COM BE ȜE WHAN ȜE GOO."

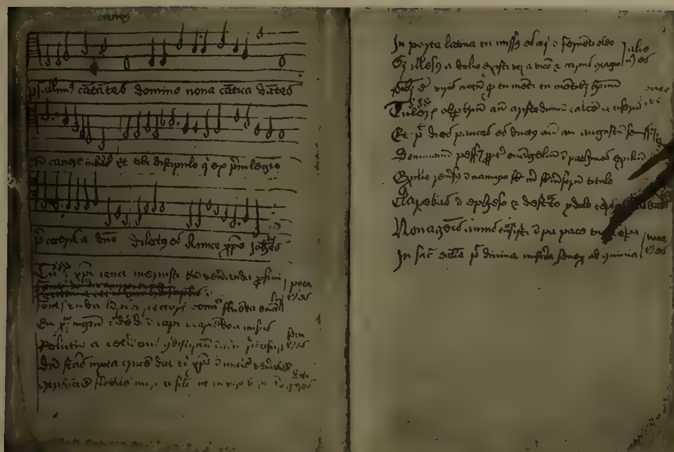
Date, about 1450. (Vol. II., p. 179.)



No. XCVIII. MS DIGBY 167, f. 31v.

THREE MELODIES, WITH DISCANT TO THE FIRST ("QUENE NOTE").

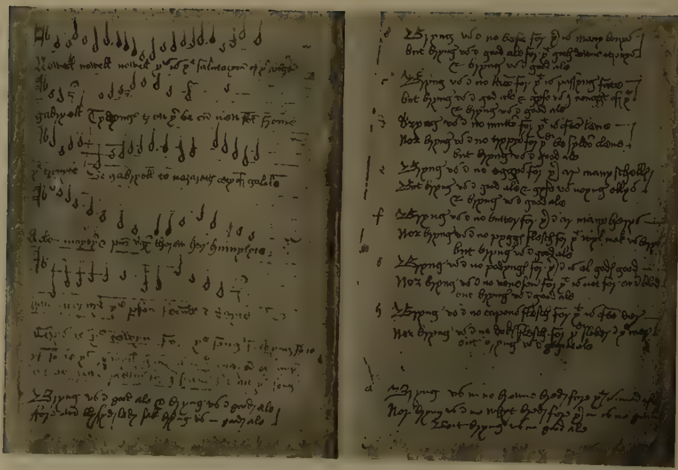
Date, 3rd Quarter of 15th Cent. (Vol. II., p. 181.)



No. XCIX. MS. ENG. POET. e. 1. ff. 40v, 41.

LATIN HYMN IN HONOUR OF ST. JOHN, "PSALLIMUS CANTANTES DOMINO."

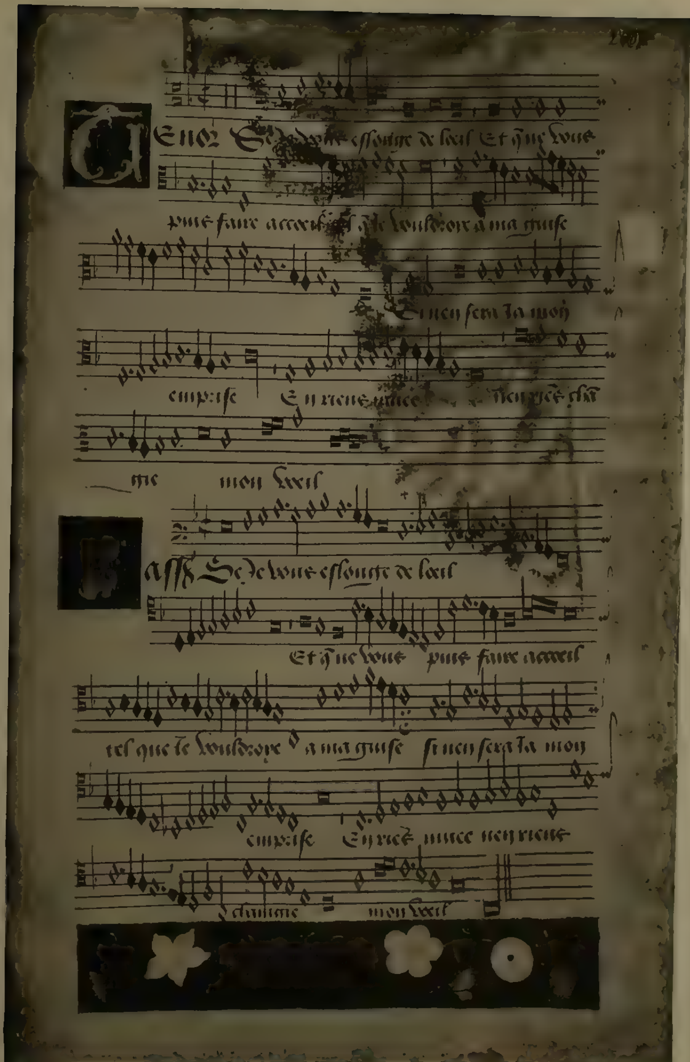
Written in England. Date, about 1485-90. (Vol. II., p. 182.)



No. C. MS. ENG. POET. e 1, ff. 41v, 42.

ENGLISH CAROL, WITH DRINKING-SONG TO THE SAME TUNE.

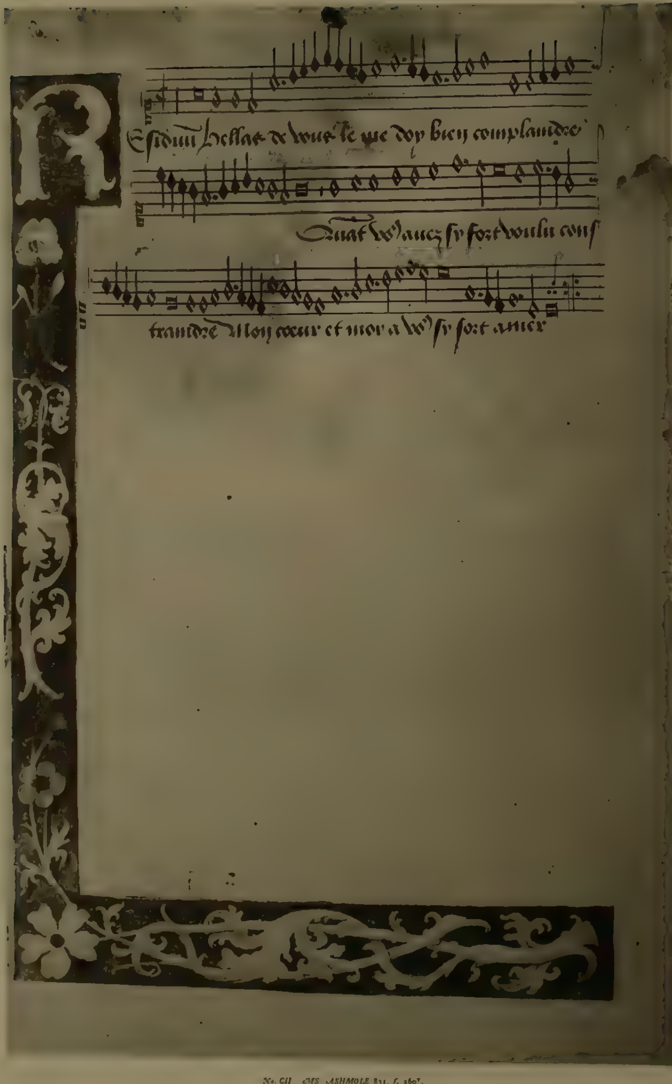
Date, about 1485-90. (*Vol. II., p.* 183.)



No. CI MS. ASHMOLE 831, f. 160.

TWO PARTS OF THREE-PART FRENCH MADRIGAL, "SE JE VOUS ESLONGE."

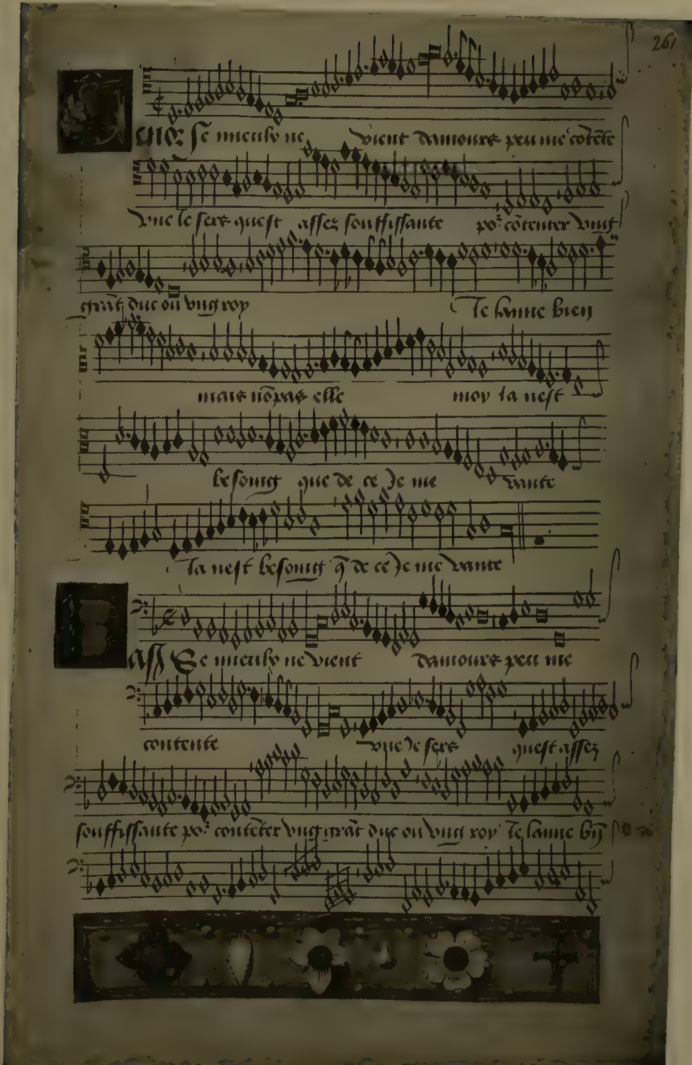
Date, late 15th Cent. (Vol. II., p. 185.)



No. CII MS ASHMOLE 831, f. 260v.

SINGLE PART OF FRENCH MADRIGAL, "HELLAS DE VOUS."

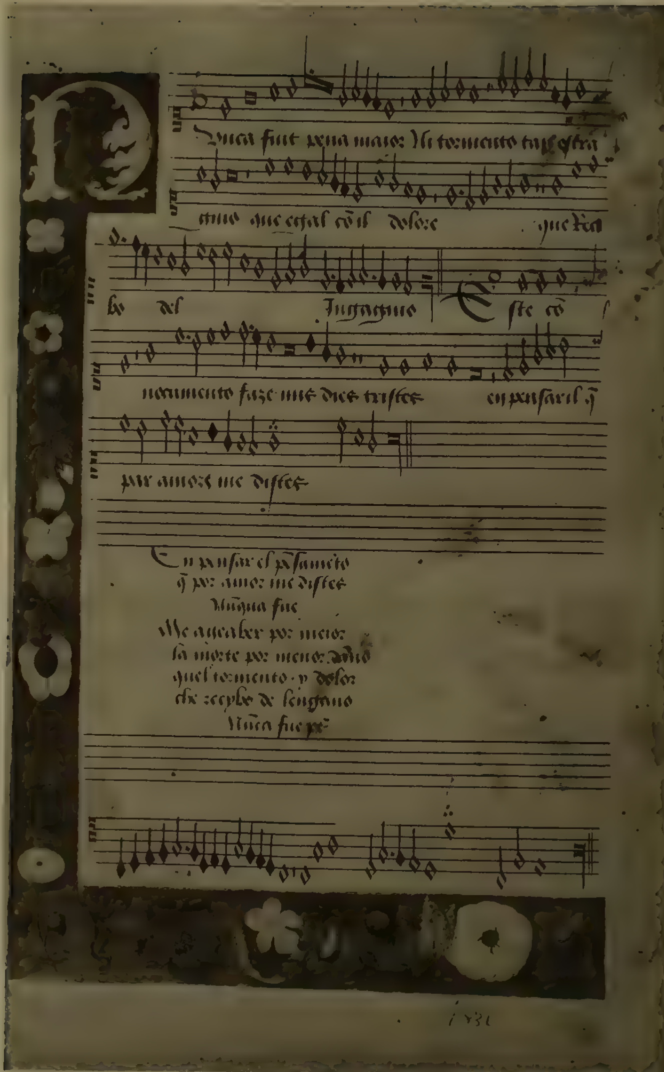
Date, late 15th Cent. (Vol. II., p. 189.)



No CIII. MS. ASHMOLE 831, f. 261.

PART OF FRENCH MADRIGAL, "SE MIEULX NE VIENT."
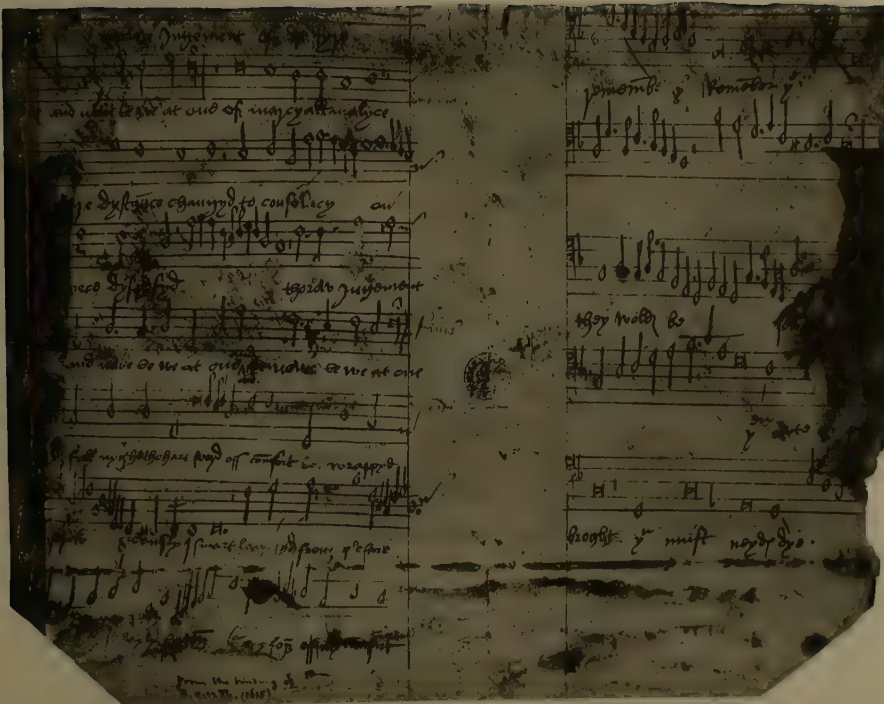
Date, late 15th Cent (Vol. II., p. 189.)



No. CIV. MS. ASHMOLE 831, f. 261v.

SINGLE PART OF SPANISH MADRIGAL, "NUNCA FUIT PENA MAIOR."

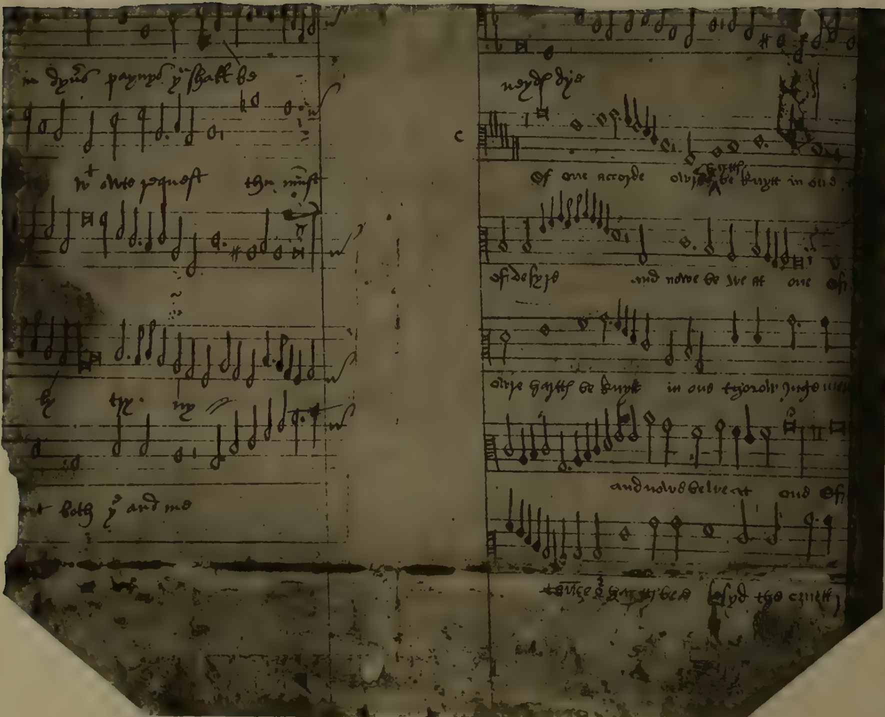
Date, late 15th Cent. (Vol. II., p. 189.)



No. CV. MS. MUS. d. 103, ff. 2v and 1.

FRAGMENTARY PART-MUSIC.
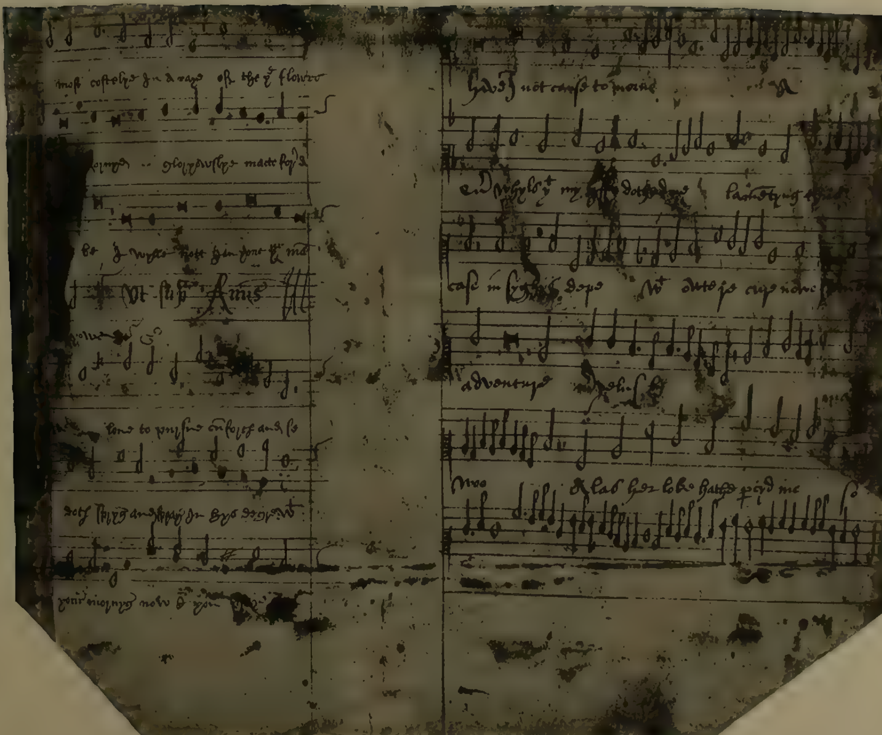
Date, about 1495. (Vol. II., p. 192.)



No. CVI. MS. MUS. d. 103, ff. 1v and 2.

FRAGMENTARY PART-MUSIC.

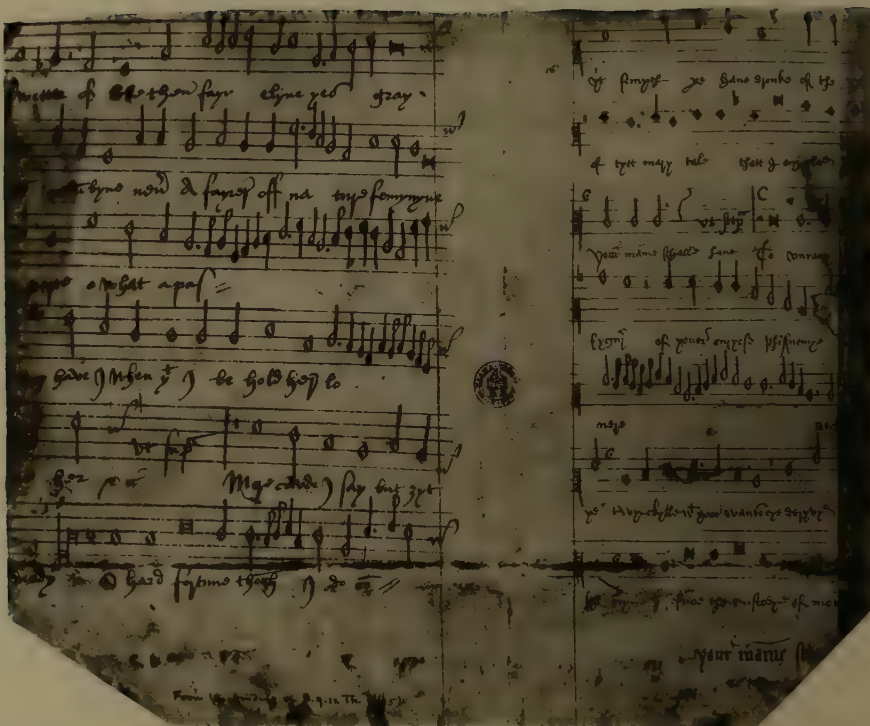
Date, about 1495. (Vol. II., p. 192.)



No. CVII. MS. MUS. d. 103, ff. 4v and 3

FRAGMENTARY PART-MUSIC.

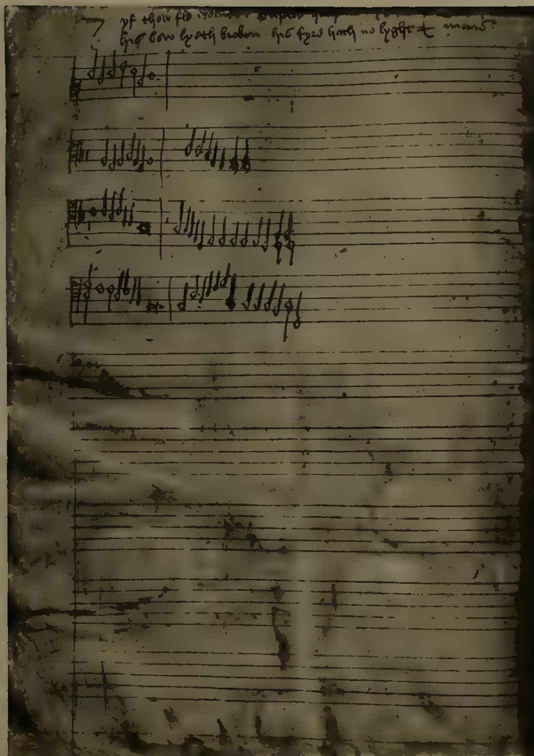
Date, about 1495. (*Vol. II., p.* 192.)



No. CVIII. MS. MUS. d. 103, ff. 3v and 4.

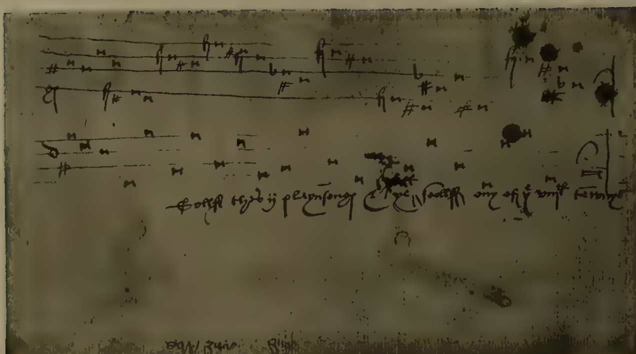
FRAGMENTARY PART-MUSIC.

Date, about 1495. (Vol. II., p. 192.)



No. CIX. MS. SELDEN B. 26, f. 33v.

Date, about 1500. (Vol. II., p. 192.)



No. CX. MS. DIGBY 133, f. 145v.

EXERCISE IN SOLMISATION?

Date, about 1505. (Vol. II., p. 192.)

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